# LECTURES
ON
# *ARCHITECTURE.*
Conſiſting of
# RULES
Founded upon
HARMONICK and ARITHMETICAL Proportions *in* Building, applicable to various SITUATIONS.

DESIGN'D
As an agreeable *Entertainment* for GENTLEMEN:

BUT
More *Particularly Uſeful*, to all who make ARCHITECTURE, or the *Polite Arts* their Study.

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## Part the SECOND.

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Read to a SOCIETY eſtabliſhed for the Improvement of ARTS and SCIENCES, and Explain'd by Examples on 13 Copper-plates; with the Proportions apply'd to Practice

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By ROBERT MORRIS.

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TO

# *ROGER MORRIS*, Eſq; Architect, &c.

*SIR*,

IF our *Affinity* or *Friendſhip* are *Motives* to induce me to *addreſs* this Second Part of my *Lectures* to You, I am more immediately obliged to it, from the ERUDITION I have received in your *Service*. From thence aroſe the *Ideas* of the following Deſigns, which I have interſperſed in this abſtracted Eſſay —— If I have any where produced *ſomething* that may be free from SEVERE Cenſure, they are ſuch Parts only, where I have taken the *moſt* pains to imitate Your *Manner* of Deſigning, in the *Practice* as well as *Theory* of the ART. Where the *Imperfections* and *Blemiſhes* of TASTE are more viſible, THOSE are owing to Negligence, the want of juſtly adhering

to *Yours*, or, perhaps, a ſingularity of Opinion, a *Fault* which I find a Difficulty to ſurmount.

WHERE ARCHITECURE, among other Topicks *engroſs* the Converſation of the *Beau-Monde*, YOUR Productions muſt ſometimes be the *Theme*; *therefore*, that theſe *petit Sallies* of *my* Imagination may be known by the generality of Mankind, from thoſe *nobler* Patterns You have produced, I ſhelter myſelf under the *Sanction* of YOUR NAME; *Compariſon* will ſoon diſtinguiſh the great Difference between *Eſſays* in *Theory*, and *Practical* Demonſtrations.

BE pleas'd, Sir, to *receive this* Amuſement of a few vacant Hours, as an Acknowledgment of the ſincere *Duty* and *Obligation* I lie under to YOU. I ſhall ſtill eſteem myſelf happy in the Continuance of Your *Friendſhip*, and in ſubſcribing myſelf, with all due Reſpect,

*Your Loving* Kinſman,
*and Humble* Servant,

Robert Morris.

# PREFACE.

I *Think it neceſſary to ſay ſomething of this Second Part of my Lectures, as they conſiſt chiefly of Demonſtrations to the Firſt*; thoſe *are the Baſis on which the ſeveral Deſigns of* theſe *are erected. It may be obſerv'd, I have by Examples prov'd the Rules practicable both by internal and external Magnitudes. Verbal Explanations of the minute Parts of* Building *I think unneceſſary, ſuppoſing the Reader qualified to comprehend the Proportions of the Orders, and the ſeveral Parts of the* Orthography *and* Ichnography *of the* Building.

SITUATION *has been my next Care, and in this I have been vigilant to appropriate my Deſign to the imaginary Spot. If I have been poetick in Deſcription, the Remarks are only from ſuch Situations which I have frequently taken from*

*from* Nature *it ſelf, and I eſteem Situation ſo extenſive a Branch of Architecture, that no Building ſhould be deſign'd to be erected, without firſt conſidering the Extent of* Proſpect, Hills, Vales, &c. *which expand or encircle it; its* Avenues, Paſtures *and* Waters; *all which furniſh the* ARCHITECT *with proper Ideas, and the* Modus *muſt be ſhifted from one Scene to another, as Neceſſity requires.*

THESE *Lectures, therefore, are rather a brief Explanation of the Art of Deſigning, and may, perhaps, contain ſome Hints not unuſeful to our greateſt Artiſts; few have ſo extenſively deſcrib'd Situation, and a proper Application of Deſigns to it, as may be found in this abſtracted* Eſſay, *in which I have attempted to lay a Foundation to an* ART *which muſt infallibly be uſeful, being eſtabliſh'd on ſo firm a Baſis as* Rules *and* Proportion. *I have been an Eye-witneſs of ſuch an infinite Number of ill-appropriated, as well as diſproportion'd Deſigns;* Ruſticity *in the room of* Elegance, *and* Gaiety *where* Plainneſs *and* Simplicity *would have been far more pleaſing. I ſay, ſuch frequent* Errata's *led me to conſider ſome ſure unerring* RULES *for appropriating Buildings to the Spot, which the Hints of theſe Examples may prove the Neceſſity of. As I believe few Situ-*

Situations *can be, but what will come under ſome of the* Rules *I have laid down, ſo there are few* Situations *but what I have in ſome meaſure touch'd upon.*

In Situation *I have not carried my Deſcription ſo far as* Shakeſpear, *in that beautiful one of* Dover-Cliff, *in the fourth Act of the Tragedy of King* Lear, *becauſe I imagine ſuch a Spot improper to build on; but if any Attempt of this kind is required, to erect a Fabrick on ſo uncouth a Scene, it ſhould be the Proportion* 3, 2, *and* 1, *without* Decoration *or* Dreſs, *and its Finiſhing the moſt plain and maſſy that could be invented. Such Proſpects generally fill the Eye; but with* Wonder *and* Surprize *we ſurvey the diſtant Scene, it only leaves a kind of mingled dread upon the Mind, and that pleaſing Horror ſoon vaniſheth. Such an extended Ocean is ſtill one continued* Image; *the Seas are only varied from a Storm to a Calm, and ſo* vice verſa *to a Storm again. Whereas the Land affords a vaſt Variety of* Hills, Woods, Shades, Rivers, Corn, Fruits *and* Paſtures. *The* Seaſons *change all theſe; the* Spring *decks it with a varied* Verdure, *a particolour'd* Painting *of* Flowers *and* Bloſſoms. *The* Summer *ſhifts the* Scene *to ripening* Fruits; *the* Meads *and* Paſtures *wear another Face.*

*In*

*In* Autumn *the ſpacious Fields are gilded with a Yellow Hew.* ——

——Bedeckt with Beauties in a ſwift Decline,
For hoary *Winter* lops the loaded Bough,
Swells up the Surface of the *gliding Stream*,
Pours out its *Rain*, or whitens all the *Hills*,
Makes *Nature naked* till the Spring returns,
Then, *round* the ſame *Variety* again;
Revolving *Beauties* ev'ry where appear,
And *laſt* reſembled *this* ſucceeding Year.

*I have oft been deceived by a pompous Title to a Book, and which has ſcarce touch'd upon thoſe Parts which in the Title ſeem'd moſt* ſonorous, *therefore I hope the Reader will give himſelf the trouble of a fair peruſal before he paſs Judgment in* Favour *or* Diſlike *to* this; *and when he* candidly *declares his Opinion, he may probably ſay* SOME THINGS *have pleas'd him. This has been* one *Aim of my* Writing, *and whatever is the Fate of it, I am content to be cenſur'd, ſince, as* Cato *obſerves,* THE BEST MAY ERR.

LECTURE

# LECTURE

## The NINTH.

### *PART the Second.*

GENTLEMEN,

THE Reception which the firſt Part of my Lectures on Architecture hath found ſince their Publication, hath in ſome meaſure incourag'd me to continue 'em. Having always propos'd THOSE only to be a preparatory Introduction to the more important Branches of that NOBLE and USEFUL ART, I intend not to omit any thing that can be conducive to the Improvement of it, and which I ſhall attempt in the following Lectures, which I have prepar'd for the enſuing Seaſon for your Entertainment.

TRUE AHCHITECTURE is a *Science* almoſt univerſally talk'd of, and even attempted to be practiſed, but it is not ſo well underſtood; the ſuperficial Part of it is known by many, but ſomething more than that is wanting. The *judicious Architect* hath many Difficulties to meet, many Obſtacles to encounter in the Art of Deſigning; and even *Proportion* it ſelf is not all; there is the Application, the Aſſemblage of thoſe *Proportions* requir'd to be juſtly appropriated to the Uſes of the intended *Fabrick*. The *Orders* of *Architecture* are only the Dreſs and Garniſh of *Building*; *Proportion* is the principal Baſis; and the applying thoſe Proportions to proper Situations, is the moſt noble, the moſt extenſive, and difficult Branch of the Art. Embelliſhments require Skill in their Diſpoſition and Arrangement, and a nice Genius ſo to uſe them, that they may be ſaid to have neither Superfluity, nor Want; the firſt betrays a *Laviſhneſs* of Fancy, the latter a *Meanneſs* of Taſte. But it is to be obſerved, that Situation is in ſome meaſure to direct the Architect how to apply his Ornaments; making Art, as it were, an Handmaid to Nature, by appropriating them to the Spot on which the Fabrick is to be erected.

As in my 5th Lecture, Page the 68th and 69th, I have ſhewn what kind of Dreſs different Situations require, and how to appropriate the Decorations of the Deſign, that they may be analagous to the Spot: I propoſe in theſe enſuing Lectures to aſſign ſome certain Situations, and apply one of each of *my Proportions* to them, ſo changing them to anſwer the Purpoſes of Deſigning; uſing Ornament or Dreſs as a neceſſary Branch of the Art, not as if it was intended for Profuſion, but as a uſeful Embelliſhment; and in the ſame manner ſo to diſpoſe the internal Parts of Building, according to the Proportions I have already aſſign'd, Page the 75th, that no Part of the Structure may be ſaid to be undeſcribed, or unintelligible, as far as a Delineation or Draught is capable to expreſs. This is the Baſis upon which I propoſe to continue this Second Part of my Lectures, which will render this Undertaking, though a kind of abſtracted Syſtem of Building, uſeful to all who are immediately concerned in the Practice of Architecture.

THE grand Branches of the Art are unlimited in Extent, they are not confin'd in Space, or circumſcribed by

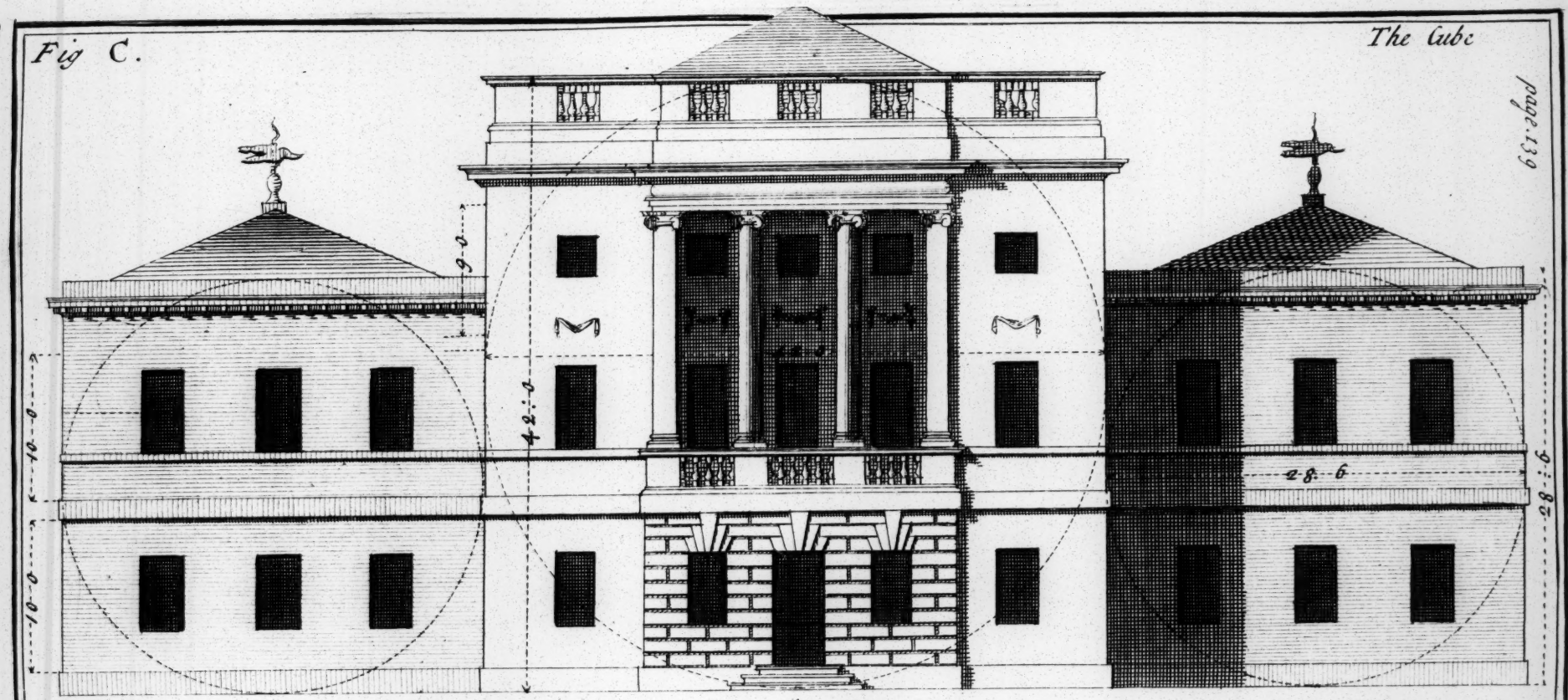
Bounds; for by changing the Modus, or Style of Deſigning, the ſame Analogy may be preſerved through the moſt *magnificent Pile* that can be invented; and even thoſe Proportions may be differently modified, and differently embelliſh'd, without changing the General Proportions, thoſe being only the Ground-work for an *Architect* to entertain his Genius. The Cube may be divided into more or leſs Parts; it may be only 20 Feet, or extended to 50, *&c.* The ſame *Proportion* in both will have equal Graces; and even in a Room in Miniature, JUST PROPORTIONS will have their *Charms.*

IN delineating the Plan or Elevation of a Building, the Out-line is to be firſt form'd, as in the Plan and Profile before us, which are compoſed of 3 Cubes, as repreſented by the circumſcribing Circles. It is from thence the internal Parts, as well as the *ornamenting* and *diſpoſing* the proper Voids, and Decoration of the Front, are to be regulated; and thoſe internal Parts are proportion'd by firſt determining the Height of the principal Story, as may be ſeen at the End of the Profile; each Story being figur'd 10 Feet in the Clear, this, as a Standard to the whole, gives the Length and Breadth of each Room by ſome of thoſe Proportions:

*Fig C.*

*The Cube*

page 139




*Extends 99 Feet*

tions: So that by dividing the Height of the Room which you intend to allot by ſome of the *Proportions*, into a certain Number of equal Parts, the ſame Parts are the Standard by which you aſſign ſome allotted Parts for the Length and Breadth of the ſaid Room. To make my ſelf more clearly underſtood, I will call a Room the *Arithmetical Proportion* of 5, 4, and 3; that Room may be 12 Feet high, 15 Feet wide, and 20 Feet long: Or that Proportion may be extended to 18 Feet high, 24 Feet wide, and 30 Feet long, which are the ſame Diviſions, and in each of which Feet and Inches are not conſider'd as the Diviſions by which they are regulated; but I only uſe the Term *Feet* and *Inches* as they are more univerſally practiſed and known, and to ſhew *what* harmonick Numbers ſpring from ſuch *Arithmetical Proportions*.

IT may perhaps appear an Innovation, as well as Novelty, to introduce in Architecture a Method ſo different from the common Ideas People have conceiv'd of Building, and which has been an eſtabliſhed Rule ſo long practiſed; but if Men would impartially diveſt themſelves of ſuch miſtaken Principles, which may have miſled their Genius, I cannot ſee what Objection

can be made to this Method, *that is*, to prevent its being practiſed. Suppoſe in the Plan before us, that the Room marked A is the Proportion 4, 3 and 2; the Height is divided into 2 equal Parts, each in YOUR Terms is called 5 feet; the Breadth is 3 of theſe Parts, call'd 15 feet, and the Length 4 of thoſe Parts equal to 20 feet, all which amounts only to Proportion 4, 3, 2.

SUPPOSE the Rooms which I have made in the ſame Plan, *&c.* are marked B, C, E, F, and G, to be the Cube and half; that is, the Height being 10 feet, the Breadth is 10, and the Length 15 feet; that is, the Cube and half expreſs'd by the Denomination of feet: the Height I divide into 2 equal Parts, the Breadth into 2, and the Length into 3, without Numbers. This Proportion I have in ſome Places called the Seſquialter.

THE Room marked H is the Proportion 5, 4, and 3, which is form'd by dividing the Height into 3 equal Parts; each is 3 feet 4; the Breadth containing 4 ſuch Parts, is equal to 13 feet 4 inches; and the Length being 5 of thoſe Parts, is 16 feet 8 inches.

THE

THE Room marked D, is the ſame Proportion as that marked A; but it muſt be obſerved, that Room is 12 feet high, which makes it 2 feet higher than the lower Apartment; and in the Chamber Story, the Room over it becomes 2 feet lower than the other Rooms of that Floor. There may be a Paſſage and Communication to the Stair-caſes over the Place marked D, repreſented by the dotted Line. The Magnitude of this Room is form'd by dividing the Height (12 feet) into 2 equal Parts; each contains 6 feet; the Breadth (being 3 of thoſe Parts) is equal to 18 feet, and the Length (4 of thoſe Parts) is equal to 24 feet, or Proportion 4, 3, and 2.

THE Room N is continued through the Chamber-ſtory and forms the Cube 25 Feet.

THUS I have endeavour'd to demonſtrate the *Poſſibility* of Practiſing the harmonick Proportions by this Method; and I hope you will receive ſuch an Idea of the Neceſſity of *Proportions* to be uſed in *Building*, that their Uſefulneſs will become your Care to improve in and preſerve. The *Method* is

ſo conciſe, and the *Proportions* are ſo eaſily retain'd in the *Memory*, that they will prove an important *Baſis* for a young Architect to build his Study on: Rules ſo eaſily digeſted, ſo extenſive, and fitted ſo exactly to tally with mechanick Numbers, muſt undoubtedly meet with a Reception equal to their Merit. I ſhall more particularly ſhew, n the Courſe of my Lectures, an Example of a Plan and Profile of each Proportion, whereby you may be convinc'd of the Veracity and Extent of thoſe Proportions, which I have laid down and eſtabliſh'd as an univerſal Rule to proceed by.

THE SITUATION of the Deſign before us, I propoſe on an Eminence about half a Mile diſtant from ſome publick Road, or ſmall Heath, to which I would have only a *Foſſee* to ſeparate an Avenue leading from thence to the Building; each ſide of that Avenue I would plant thick with Under-wood, and always kept ſo Low, that they might not prevent a Proſpect from the Houſe to remote Objects. About the middle I would propoſe a Canal, or large Fountain, to croſs the Avenue; and from thence to the Building, I would have it by a gradual, eaſy Aſcent,

cent, end in a ſemicircular, ampitheatrical Verdure of Ever-greens, in which ſhould be Openings to verdant Walks, terminated by ſome diſtant Landſcape, a beautiful Proſpect to a fruitful Vale, or ſome remarkable Object.

THE Avenue I would propoſe a Verdure, therefore the Approach to the Houſe ſhould be through the Wood on one ſide that Avenue; thoſe Woods to be cut through with Serpentine Walks, either regularly prun'd, or luxuriantly Shooting their Branches in a wild Diſorder; the Paths ſtrew'd with Sand, to render them more eaſy to walk on. From theſe agreable Retreats, ſome more open Walks ſhould invite the penſive Wanderer to roam, in which little Temples, or Seats for Eaſe, Repaſt, or Retirement ſhould be placed to terminate the View. The Offices ſhould be extended in a right Line from the Building Northwards (propoſing the Front a South Aſpect) join'd only by a Corridore, and ſo low built, that the Viſta's from the Chamber Windows might not be prevented being ſeen at the Ends of the Houſe.

THE Back or North Front ſhould have on opening to ſome Viſta, between

tween which and the Houſe ſhould be an Ampitheater 160 Feet ſquare, and environ'd with lofty Groves on each ſide, to keep off the Keenneſs of the North Winds. I would have few Viſta's cut in them; for the Winds paſſing through, would render the Back Front leſs pleaſant to reſide in. I would in ſome Places, at certain Diſtances, erect ſome Statue, or little Building, to retire to in the Summer's Heat, or in the Coolneſs of an Evening's pleaſing Shade, when all Nature is calm, and undiſturb'd, and the Mind unbent from Cares or Fatigue. Such Retreats would give unſpeakable Raptures to a Soul capable to purſue a Tract of Thought in Infinity of Space, or contemplating upon the immenſe Wonders of the Univerſe.

THE Diſtance from any Town I would have at leaſt a Mile, and, if poſſible, one Viſta to it from the *Venetian* Window in the Room marked N, making that the chief Reception for Company; and by having your Windows to the *South* and *Eaſt* Fronts, you would render that Room leſs cold in the Winter. The Kitchen I would place at the *Eaſt* End of the Houſe, and to be built low in a Foſſee. The Acceſs

ceſs to the Houſe, for common Uſes, ſhould be under the Level of the Ground, and by the Stair-caſes marked L; ſo the Ground-floor of the Houſe would be no way incommoded by Servants, but wholly appropriated to the Uſes of the Maſter, or Principal of the Family.

IF the Situation would admit, I ſhould chooſe ſome Verdant Hill to the *North* Front, at about a Mile Diſtance, to ſhelter the Grove on that ſide the Houſe, lying as it were one third of a Circle round, that would render the Reſidence there in the Winter more tolerable; the *South* Front being all open, and the Proſpect no way interrupted, joyn'd with the little Walks and Avenues cut through the Woods, would be always agreeable.

THUS far with reſpect to the Situation it ſelf. The BUILDING which I would erect on that *Spot*, is the Plan and Profile before us, compos'd of 3 Cubes; the middle one is forty-two feet, and the contiguous ones 28 feet 6 inches each. As the Offices are not join'd to the Houſe, but by a Corridore about 30 feet in length, to render the Building independant of them, I would

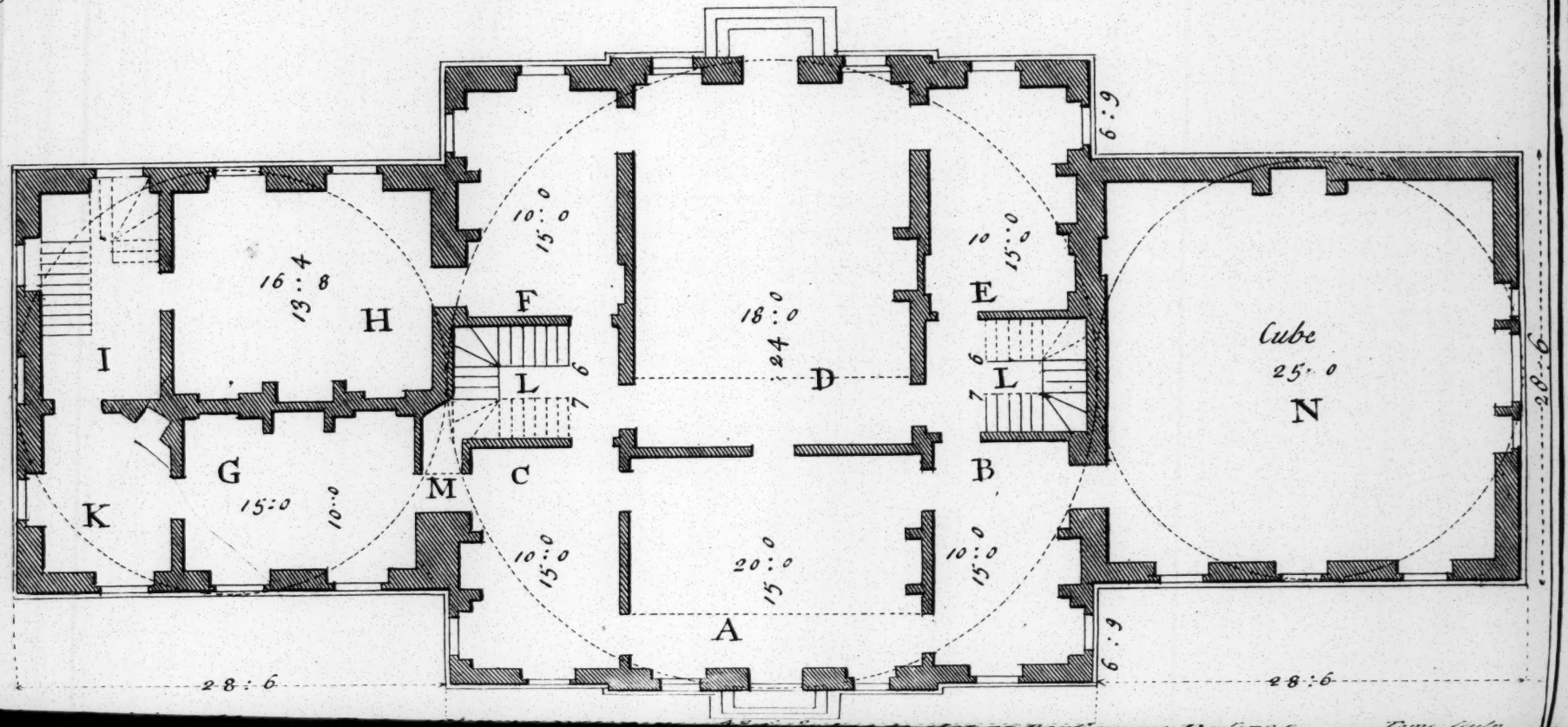
would propoſe Vaults under the Stables, which ſhould be Groyn'd, and placed to the *Weſt* Side the Houſe. On the *Eaſt* ſhould be the Kitchen, below the Surface of the Ground, and a Laundry over it, level with the Ground, the Uſe of the Corridore being only to make a Fence from the Garden on the *North* Front, and the common Approach to the Houſe. The applying *Rooms* to proper Uſes, is beſt done by thoſe who conſider the Wants for which Families require them, according to the Number or Quality of the Inhabitants; therefore I ſhall ſhew only the Form, and Magnitude, and Manner of compleating thoſe Rooms, leaving their Uſes to thoſe who beſt can apply them according to the Neceſſities which are moſt requiſite.

BEFORE I proceed to more particular Obſervations, it may not be improper to *explain* how the *Proportions* affect the Imagination. The EXTERNAL Parts of a Building, at a proper Diſtance, are circumſcribed by the *Retina* of the Eye; the INTERNAL Parts *terminate* the Rays of Sight, which ſtrike on the *Retina*, and circumſcribe them within the FOCUS or Point of Sight, by a *Reverberation* of Rays. So that all external Objects are more diſtinctly and more intelligibly

view'd

Fig C

The Cube



view'd and conſider'd, by having a proper Diſtance aſſign'd for the Point of Sight. Whereas, the internal Parts being ſo near the Eye, it muſt roll or travel from Place to Place, and the IDEAS of the Objects *only* can affect the Senſes. This General Obſervation will be of *Uſe* to ſhew, that the IDEA of an *external* Cube, being ſtrongly ſeated in the *Imagination*, by only viewing two Sides of an *internal* one, the ſame IDEA will render ſuch Proportion equally agreeable. It is to be further underſtood, that all Cube Rooms, exceeding 28 or 30 Feet, requiring the Parts to be proportion'd to it ſelf, muſt render them difficult to be comprehended at one view; therefore an 18 Feet Cube for Rooms is preferable to one of 40 Feet. And all *internal* Parts do not ſo immediately ſtrike the Idea as an *external* one, where a proper Diſtance can be had to take in all its Parts at one View; but if a Cube be view'd in Profile, not having any Depth to be conceiv'd at the ſame Inſtant, an internal Cube may equally affect the Eye, ſince at the entrance into a Room, the one Side and Height may be comprehended the ſame as a Building thus view'd in *Profile*, which is only then conſider'd as a Square or Uniſon.

IT is in a great meaſure *Cuſtom* which familiarizes us to *Proportion.* A double Square for Doors or Windows, or any other Proportion with which we are more immediately acquainted, have ſo ſtrong a Propenſion in the Mind, that any *Parallellogram*, a little different from it more or leſs, may eaſily be diſcern'd. For the truth of this Aſſertion, I appeal to yourſelves, whether the Eye is not capable of ſo nice a Diſtinction. I mention this only to ſhew, that the *firſt Principles* of the Art being firmly ſeated in the Mind, it will be difficult to impoſe a Proportion on you, that is different from ſuch which have been familiar to you in the *Theory*, or *Practice* of the ART. I hope I need no Apology for this Digreſſion, becauſe it ſeems of ſome Importance to ſettle *Proportion*, which is the firſt Principle of ARCHITECTURE.

THE PLAN of the Ground-floor and *Profile* before us conſiſts of 3 connected Cubes, which extend 99 Feet. The Building I propoſe to be of Bricks, except the *Strings*, *Cornice*, and *Blocking-Courſe* round the Building, and the middle Part, which is *ruſticated*, the *Pedeſtal* of the *Order*, the *Pilaſters* and *Columns* of the *Portico*, the *Entablature*, and the *Bal-*

*Balluſtrades* round the Houſe, theſe, and the *Feſtoons* of Fruit, *&c.* I propoſe of Stone. The Feſtoons I introduc'd to keep an equal Margin round the Windows, which are ſo placed, that they are capable of receiving an elegant *Dreſs:* and by continuing the STRING round the *Building*, the breadth of the *Impoſt*, or *Cornice* of the PEDESTAL to the *Columns*, &c. of the *Portico*, it becomes a proper Bearing for the Architraves to ſtand on. The Dreſs I purpoſely omitted, that at your leiſure Hours you might ſee what Effect a proper *Decoration* of *Ornaments* to thoſe *Windows* would have, and what *Elegance* it would introduce by being regularly applied.

THE Internal part I would finiſh in the MODERN *Taſte* ; the Entrance or Room A, and that marked D, to be done with *Stucco*, or finiſhing, on the Walls, as likewiſe thoſe Rooms marked E, and F ; all the reſt of the Rooms of that Floor to be boarded ; the *Cornice* of all the Rooms done in *Plaſter*, and *enrich'd*. The Room D, to have an *Entablature* of the *Ionick* Order, and the Cieling ornamented with Pannels, divided by a ſmall Moulding ; and the Center ſome *trite Ornament* of *Moſaick* Work, *&c.* The Doors and Windows to have a proper

proper Dreſs in Wood, and ſuch Rooms as are Wainſcotted, to have Marble Chimney-pieces, and Ornaments over them, and the other Portland or other Stone, intending a plain *Dado* or *Pedeſtal* Part to continue round each Room, the Height to the Bottom of the Window-Sills.

THE Room N, I propoſe to be Cov'd, and half thoſe upper Windows being ſtopt up, as is ſhewn by the dotted Line croſs the Window in the Profile, that Teer will become Attick or ſquare Windows under the Cornice, which continues round the Bottom of the Cove, which I would enrich with *Octogon Pannels*, and Flowers in them, and a Frame embelliſh'd with Ornaments at the top of the Cove next the Ceiling. This Room I would wainſcot to the Under-ſide of the Cornice. The *Venetian* Window, I propoſe to be of the *Ionick Order*, to be ſet on the *Pedeſtal*, which goeth round the Room; the Pillaſters of the Window to be 11 Inches Diameter, the middle Openings to be 5 Feet, the ſmall ones 2 Feet 6, each; ſo that the middle Window will be 2 Diameters high to the Cornice, and, with the Semi-circle above it, will be 2 Diameters and a half. The out-

ſide

ſide PILASTERS to be of Stone, the inſide of Wood, The PIERS between the Windows, and thoſe between the Doors, and on each ſide the *Venetian* Window, I would elegantly decorate. The Chimney-piece of *Statuary Marble*; and over the Doors and lower Windows, Feſtoons of Fruit, *&c.* to preſerve a *Keeping* in the Deſign.

THE two Stair-caſes marked L, are deſigned to be of Stone, and to be continued from the lower Offices to the ATTICK Story. That marked I, to be of Wood, and to go no higher than the Chambers over the Rooms marked G, H, K. On the Ground-floor I would have a Communication to the Rooms marked C, and G, in the thickneſs of the Walls at the Paſſage M, which may be had under the Stairs adjoining to thoſe leading to the lower Offices.

THE Chamber-floor to be wainſcoted throughout to receive Hangings. The Floors laid with clean Deals; the Cornices of Plaiſter, and the Chimney-pieces of Marble, decorated with few Ornaments. The Cielings all plain, and only an *Ovolo*, or *Architrave*, with Cornice and Frieze, *&c.* over the Doors, and an Architrave round the Windows.

THE *Attick* Story of the middle Cube, I propoſe to be wainſcoted throughout in a plain manner; common boarded Flooring; and the Chimney-pieces to be of Stone, ſuitable to the Plainneſs of the Rooms. The reſt of the internal Finiſhing will naturally occur to the Memory of the ingenious *Theoriſt*, ſo to apply to make it analagous to the whole Deſign. I ſhould obſerve, that over the Hall at A, and over D, will be PARTITIONS, whereby that Room will become a Paſſage to the PORTICO, as may be better conceiv'd by the dotted Lines repreſenting thoſe Partitions on the Chamber-floor; the reſt may more intelligibly be explain'd by the *Plan* and *Profile*, thoſe requiring no other Deſcription than what a *Delineation* or *Draught* can expreſs.

AS Objections may ariſe to the Univerſality of the Proportion of the Cube, when it is extended beyond certain Limits, both to *external* and *internal* Parts of Building, and likewiſe to the Proportion 3, 2, and 1, when it is not circumſcrib'd within ſome allotted Extent; I intend, in my 12th *Lecture*, in deſcribing the *Analogy* of that *Proportion*, to explain their Limits and Uſes. There are many noble Deſigns which may be form'd from

from both, to reſcue thoſe from Cenſure, which I ſhall demonſtrate in ſome other Lecture.

THE Task I have undertaken, may have underwent ſevere Criticiſms from Men ſway'd by their own *Productions*; but if I can gain a *favourable Opinion* from the *few* whoſe *Taſte* and *Genius* diſtinguiſh Things without Partiality, I eſteem my ſelf *happy*. I have purpoſely ſtarted out of the *common Road*, not only as an *Amuſement* to my ſelf, but to exerciſe the Pens of abler Artiſts; or at leaſt to ſet them to the Practice of ſomething which may bear the Teſt of Examination. If all *Arts* and *Sciences* are confin'd by *ſtated Rules*, ARCHITECTURE is one of the Number; and if not the *nobleſt*, may be eſteem'd one of the moſt *extenſive* in Fancy and Deſign: It requires a nice Judgment, to compoſe the Parts of which it conſiſts into a regular Symetry. DESIGNING requires a *noble* and *fruitful* Imagination, a *true Taſte* of *Beauty*, a *Fertility* of *Invention*, a *Delicacy* of *Fancy*, to diverſify and preſerve the *Analogy* of the Deſign within that Mediocrity, that renders PROPORTION always the Delight and Pleaſure of the Eye, either in its plain, natural Simplicity, or when it is more elegantly deck'd with Ornaments.

IF I fall infinitely ſhort of that nice Taſte, I ſhall, however, *attempt* ſomething which RULES will produce, and where I have erred, ſhall eſteem it a Favour to be guided by ſome better *Genius*. I might perhaps *(with Aſſiſtance)* reſcue ARCHITECTURE from that Oblivion in which it has long continued; and thoſe Impediments and Difficulties which are to be met with in Deſigning, may be compriz'd in a *few* plain and eaſy *Rules*, fitted to every Capacity. To attain the knowledge of ſo *noble* and *uſeful* an ART, are the ſincere Wiſhes of,

GENTLEMEN,

*Your humble Servant*, &c.

*Read to the Society*
Sept. 30. 1734.

LECTURE

Fig.

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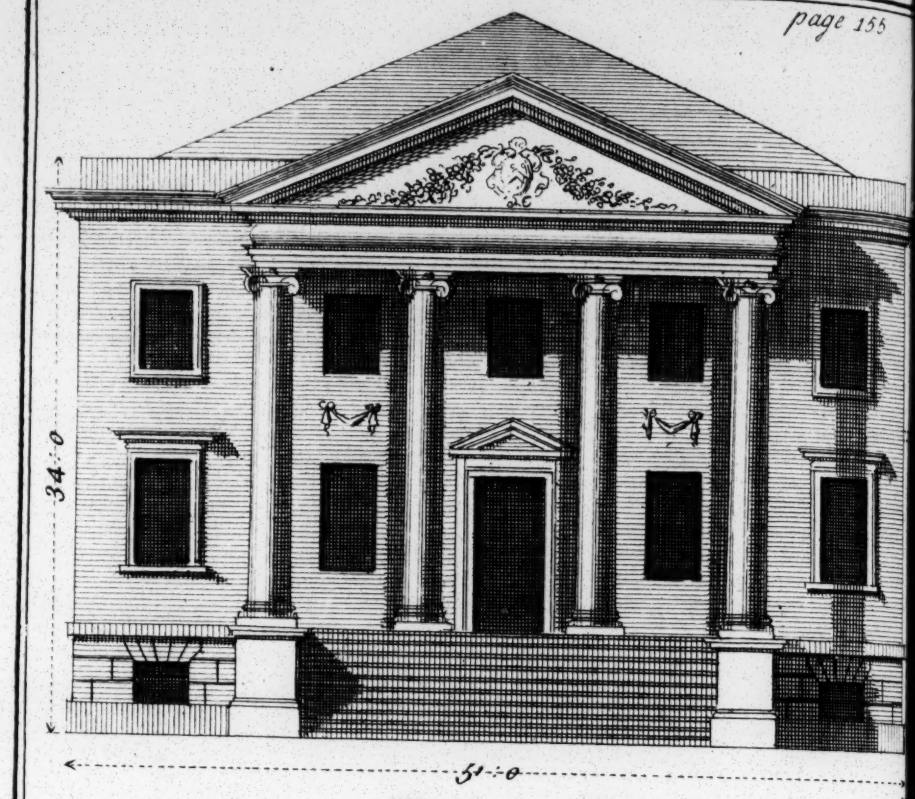
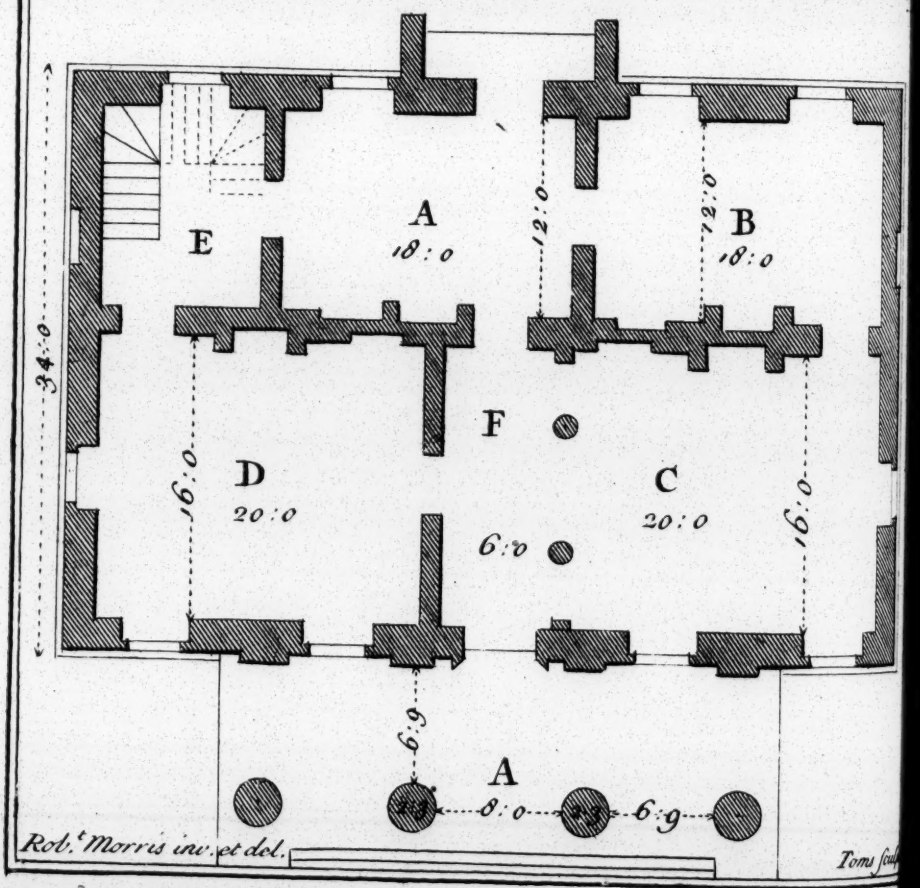



Rob.t Morris inv. et del.

Toms sculp.

# LECTURE

## The TENTH.

GENTLEMEN,

IN my *laſt Lecture*, it may be remembred, that I propos'd to divide the *external* and *internal* Parts of a Building by harmonick Proportions, not uſing Feet and Inches for the *Diviſions*, but by the analagous *Principles* contain'd in my firſt Part, for which I have compos'd different Deſigns of each Proportion. This before us being one appropriated to the *Cube and half*, its *Height* is 34 feet, *Breadth* or *Depth* 34 feet, and the *Length* or *Front* 51 feet.

I THINK it neceſſary, the better to explain the Uſes of ſuch *harmonick Diviſions*, to ſhew how the ſame Diviſions of the ſame Deſign may be *enlarg'd* or *contracted*, and ſtill preſerve all the Pro-

portions in the *Plan*, as well as the *Profile* of the Deſign, ſo that each ſhall have all its Parts analogous to it ſelf. I ſhall therefore *ſuppoſe* a Building to be 60 feet Front, and to be the Proportion *Cube and half*, and the *Plan* and *Profile* the ſame as this Deſign before us. If the Front be 60 feet, and to be the *Cube and half*, the Depth will conſequently be 40 feet, and the Height 40. This is found harmonically, by dividing the Front into 3 equal Parts, and allow 2 of them to the Depth of the Building, and 2 to the Height. Or by Arithmetical Proportions, if 51 feet give 34, the Depth, *&c.* what will 60 feet give for a ſuppoſed Depth, *&c.* which Operation is ſtated by the common *Rule* of *Three*, thus:

ft. ft. ft.
If 51 : 34 : 60
34
——— f.
51)2040(40 the Depth requir'd.
204
———
0

IF

IF the ſame Deſign is required to be contracted, the Front to be 45 feet, the ſame Rules will produce 30 feet, the Depth and Height of the Building.

ft. ft. ft.
For if 51 : 34 : 45
34
180
135
ft.
51)1530(30 the Depth, &c.
153 (requir'd.
0

THUS far with relation to the increaſing and decreaſing the Proportions both *external* and *internal*, by *Harmonick* and *Arithmetical* Proportions. I ſhall now ſhew the *Analogy* of all the Parts to the Whole. And firſt for the Proportion of Rooms.—In the Profile before us, at the End mark'd 8 : 12 : 11, you find the principal Floor 12 ft. high. Therefore, if 51 ft. require 12 ft. for the Height of the Story, 60 ft. will require 14 ft. 1 Inch and a half, which is the Height of the ſuppoſed Story, found by the preceding Rules. The Height of the Story be-

ing thus augmented, the Length and Breadth of each Room will be proportionally enlarg'd. Therefore I ſhall ſuppoſe the ſame Deſign, both *enlarg'd* and *contracted*, and each Front and Rooms, *&c.* will appear thus explain'd.

| | ft. long. | ft. high. | f. deep |
|---|---|---|---|
| If the Standard Front be | 51 | and 34 | and 34 |
| The ſuppoſed Front | 60 | will be 40 | and 40 |
| And the ſuppoſed Front | 45 | will be 30 | and 30 |

So the internal Parts, to the 51 ft. Front, if the Height of the Story be 12 ft.

| | ft. | inch. |
|---|---|---|
| To the 60 ft. Front, the Height will be | 14 | : $1\frac{1}{3}$ |
| To the 45 ft. Front, the Height will be | 10 | : 7 |

In the Rooms A and B in the Plan.

| ft. | ft long. | ft. broad. | ft. high. |
|---|---|---|---|
| If the 51 Front be | 18 : 0 | and 12 : 0 | and 12 : 0 |
| The 60 f. Front is | 21 : 2 | and 14 : $1\frac{1}{2}$ | and 14 : $1\frac{1}{3}$ |
| The 45 f. Front is | 15 : $10\frac{1}{2}$ | and 10 : 7 | and 10 : 7 |

Again, in the Rooms D and C in the Front of the Plan.

| ft. | ft. long. | ft. | ft high. |
|---|---|---|---|
| If the 51 Front be | 20 : 0 | & breadth 16 : 0 | & 12 : 0 |
| The 60 ft. Front is | 23 : $6\frac{1}{2}$ | & breadth 18 : 10 | & 14 : $1\frac{1}{3}$ |
| The 45 ft. Front is | 17 : 8 | & breadth 14 : $1\frac{1}{3}$ | & 10 : 7 |

THE *Harmonick* Terms for the Proportion of theſe Rooms, are A and B, the *Cube and half*; and thoſe marked C and D, are the Proportion 5, 4, and 3. The ſame Rules are univerſal for the *increaſing* or *diminiſhing* all the other Proportions.

THIS

THIS little VILLA is deſign'd for a ſmall Family, or one of moderate Fortune, where only Retirement it ſelf is wanted by the Inhabitant; therefore I would chooſe to have it ſituate on the Aſcent of a Hill, in a fruitful and open Country, with the Deſcent either to the Eaſt or South, the Back-part environ'd with Hills to the North. Some of the Lands below I would have cultivated, others *wild* and *woody*: nor ſhould it be far from ſome *River*, and the better if it were *navigable*. The *Champain* lying low to the Front, I would diſpoſe into Grounds for *Paſture* and *Tillage*. Some of the neighbouring Hills I would have *naked*, and *without* Trees, that they might ſerve for Corn only, which grows in a Soil moderately dry and rich, better than in ſteep or low Grounds. Some of the other Hills ſhould be planted with Timber Trees neceſſary for Buildings, or Utenſils for Agriculture. And if poſſible, to render the Situation ſtill more agreeable, I would wiſh for conſtant *Rivulets* of Water, to deſcend from thoſe Hills upon the Meadows; or to be convey'd by Aqueducts to the Service and beautifying the Garden, by Fountains or Caſcades, *&c.* Theſe ſhould be the *Decorations* and *Ornaments* of the *Villa*.

The

The Water would ſerve for the Uſe of *Cattle*, grazing in the *Fields* or *Thickets*, and a thouſand other Conveniences which Families require. As there are a multitude of Domeſtick Wants in a Country Seat, therefore as much Judgment, or more, is required in the Choice of a Situation for a *Villa*, than a Houſe for a City, and more Knowledge of Nature is neceſſary in the Application for the Services of a *Villa*.

BUILDINGS in Cities, erected for publick *Convenience*, *Religion*, or *Diverſions*, are more magnificent, and require the *knowledge* of ſome particular things not neceſſary to the Country Architect; yet the *latter*, in the Care he is obliged to take in providing for all things dependant upon Agriculture, for the Convenience and Uſes of ſuch little *Common-wealths*, whoſe Proviſions are to be ſupply'd within its own Territories, not furniſh'd perhaps by Markets, or Neighbours, as in Cities; I ſay, the Country ARCHITECT has as many different things to meet with, and ſurmount, that are not needful to be known by the *Architect* who is wholly employ'd in Buildings in the City; and few *Architects*, perhaps, have a nice and diſtinguiſhing Judgment for both.

As the Deſign before us is ſmall, the little Garden I would plant ſhould be proportion'd, and Care ſhould be taken ſo to lay out and diſpoſe of the ſeveral Parts, that the neighbouring Hills, the *Rivulets*, the *Woods* and little *Buildings* interſpers'd in various Avenues, *&c.* to give the more agreeable and entertaining Views, ſhould render the Spot a kind of *agreeable Diſorder*, or *artful Confuſion*; ſo that by ſhifting from Scene to Scene, and by ſerpentine or winding Paths, one ſhould, as it were, accidentally fall upon ſome remarkably beautiful Proſpect, or other pleaſing Object.

THE Offices which I propoſe for *Stabling* and Agriculture, *&c.* ſhould be remote from the Houſe, which I would, as it were, ſurround with the Garden, except at one End; there I would propoſe the publick or common Acceſs under the Room mark'd D, which ſhould lead by a Paſſage to Stairs at the Weſt End of the Building. Theſe lower Offices I would propoſe for the Uſe of Servants; the Kitchen, and other Apartments for the Uſe of the Houſe, ſhould be placed between the Stables and Houſe at the Weſt End, not joining to either. The Offices under Ground ſhould be

pav'd

pav'd with Stone, and appropriated to ſuch Uſes which ſhould be thought moſt proper by the Inhabitant.

THE principal Floor being elevated about 6 Feet from the Surface of the Garden, will make the Apartment to the South and Eaſt Parts extreamly pleaſant; as it is on the Aſcent of a Hill; and the Garden diſpoſed in the manner I deſcribed, would render it a kind of little PARADISE. The Room marked C, I propoſe to be the Entrance of the South Front, divided by a Screen of Columns, at F. This Room I propoſe to be done with *Stucco*, the Cornice plaiſter'd, and Ceiling enrich'd with Ornaments; the Walls decorated with Feſtoons of Fruit and Flowers, and the Windows and Doors dreſſed with proper Ornaments, and all the Mouldings, where neceſſary, to be carved. The Rooms marked D, B, and A, to be finiſh'd with Wainſcot to the Walls, the Cornices enrich'd with Plaiſter, and ſuch neceſſary Ornaments introduc'd, as ſhall be appropriated to the Services to which thoſe Rooms ſhall be deſign'd. All the Floors to be of clean Deal; the Chimney-pieces to be ornamented in proportion to the manner of finiſhing the Rooms; and the Stair-caſe

to

to be of Stone from the lower Offices to the *Attick* Story.

THE *Attick*, or Chamber Story, I propoſe to be wainſcoted throughout with plain Wainſcot, or prepar'd for Hangings; the Cornices of Wood, and the Cielings plain; the Floors to be of ſecond clean Deals, and the Chimney-pieces plain, or ornamented only with a few Enrichments. There will be a convenient Beauty in the diſpoſing the Room over C, either by placing an Alcove over the Screen of Columns, or by putting it at the other End of the Room, that that over B might become a Dreſſing Room to it. And if the Wants of the Family requir'd it, Lodging Rooms for Servants might be made in the Roof, and a proper *Illumination* might be had to them by little Sky-lights, or ſecondary Lights from the Stairs; obſerving only, that the Floors of theſe Garrets ſhould be laid with Plaiſter, for a Reaſon I have elſewhere aſſign'd.

THE *external* Part I propoſe all of Stone, if the Country near would produce it; or, as I propos'd it, near ſome navigable River, to render Land Carriage leſs expenſive, it might, perhaps, be eaſily attain'd. If ſo, I would propoſe the Baſement Story, in the *Dado* Part of the *Pedeſtal*, between the *Plinth* and *String*,

to be *ruſticated* all round. This would give a Grandeur and Airineſs to the principal Front, and render the back Front likewiſe very agreeable, which being to the North, I would have it entirely plain, without Dreſs or Ornament to the Doors or Windows.

IF Stone could not be ſo conveniently had, I would have only the Columns, and the Steps and *external* Dreſs of it, and the other Parts of ſuch Bricks as were the Produce of the Country; if Red, the better, becauſe the blank Parts are ſmall, and few in number; and that would be the means of adding a particular Beauty to ſuch Parts as are Stone. The Reaſon which I aſſign, that I omit the Dreſs of the Windows in the Portico, is, that the Parts are leſs crowded, and it gives an Awfulneſs and Solemnity to the Spot or Situation. If you would give yourſelves the trouble to peruſe the 68th and 69th Pages of my firſt Part, yourſelves will diſcover how I have appropriated my Deſign to that Deſcription.

IT may be obſerv'd, that the ſame *analogous Proportions* are preſerv'd in the Margins, or Spaces round the Windows, and by adding thoſe Feſtoons, the ſame is preſerv'd through the whole Front, and the

the Windows of the back Front are ſo placed, that the ſame keeping of Deſign is continued through all the Parts of which it is compoſed. At the Ends I have added Windows for the ſake of the Proſpect; but in the Room over C, if your Alcove is placed there, a Blank muſt be made where the Vacuity now is, each Room having ſufficient Light without 'em.

THIS Plan, if required, might be alter'd on the principal Floor, by making at the Eaſt End only one Room, which ſhould be from the North to the South Front; and would be 30 feet long, and 20 feet wide, by making it range with the Screen of Columns, and placing a *Venetian* Window in the middle of the Eaſt End; but then that Room muſt be 15 ft. high, which Proportion would be 6, 4, and 3, and the Attick Story from being 11 ft. would be only 8 ft. high over that Room; but two Lodging Rooms the ſame Length and Breadth, as thoſe now are, might be had with this Alteration.

IF by thus altering the Plan, that Room might be had on the principal Floor, it might be objected, that ſuch a Room would be too large for the Magnitude of the Building; and if the Quality of the Inhabitant ſometimes required

required ſo ſpacious a Place for Entertainment, then conſequently Convenience on that Floor would be wanted; and inſtead of ſupplying thoſe wants with more Rooms, one of thoſe which now are, would be omitted. It is certain, for a Family ſuch Alteration is not preferable to the Plan before us; but for a ſingle Perſon, not over-fond of Company, one ſtudious, and who prefer'd a contemplative, *rural Life*, with few Attendants, to one Generally eſteem'd *faſhionable* and gay, by converting that Room to a LIBRARY, in which, perhaps, might be his chief Reſidence; to ſuch a Perſon, that Alteration would be more uſeful, and the other 2 Rooms of this Floor might be ſufficient for his Uſe or Convenience. I would then propoſe to make the 2 *North* Windows of that Room *Blanks*, that in Winter it might be Warmer; the back Parlour, markt A, being proper for a Summer Eating-room, in which the VISTA would be continued the ſame as it now is.

THERE are doubtleſs many things may have eſcap'd my Notice, which had been more needful for me to *Explain*; but as things occur to my Memory, which I think of ſome Importance,

portance, you will, I hope, excuſe Prolixity; too much cannot be ſaid, if it tends only to render an Undertaking intelligible and univerſally uſeful; and there are ſome branches in many Arts that require extenſive Demonſtrations to be comprehended. However, if I have not wearied your Attention, I am careful of being too tedious: Therefore till another, or a more favourable Opportunity offers, I beg leave at preſent to eſteem my ſelf,

*Your humble Servant*, &c.

*Read to the Society*
Octob. 14. 1734.

# LECTURE

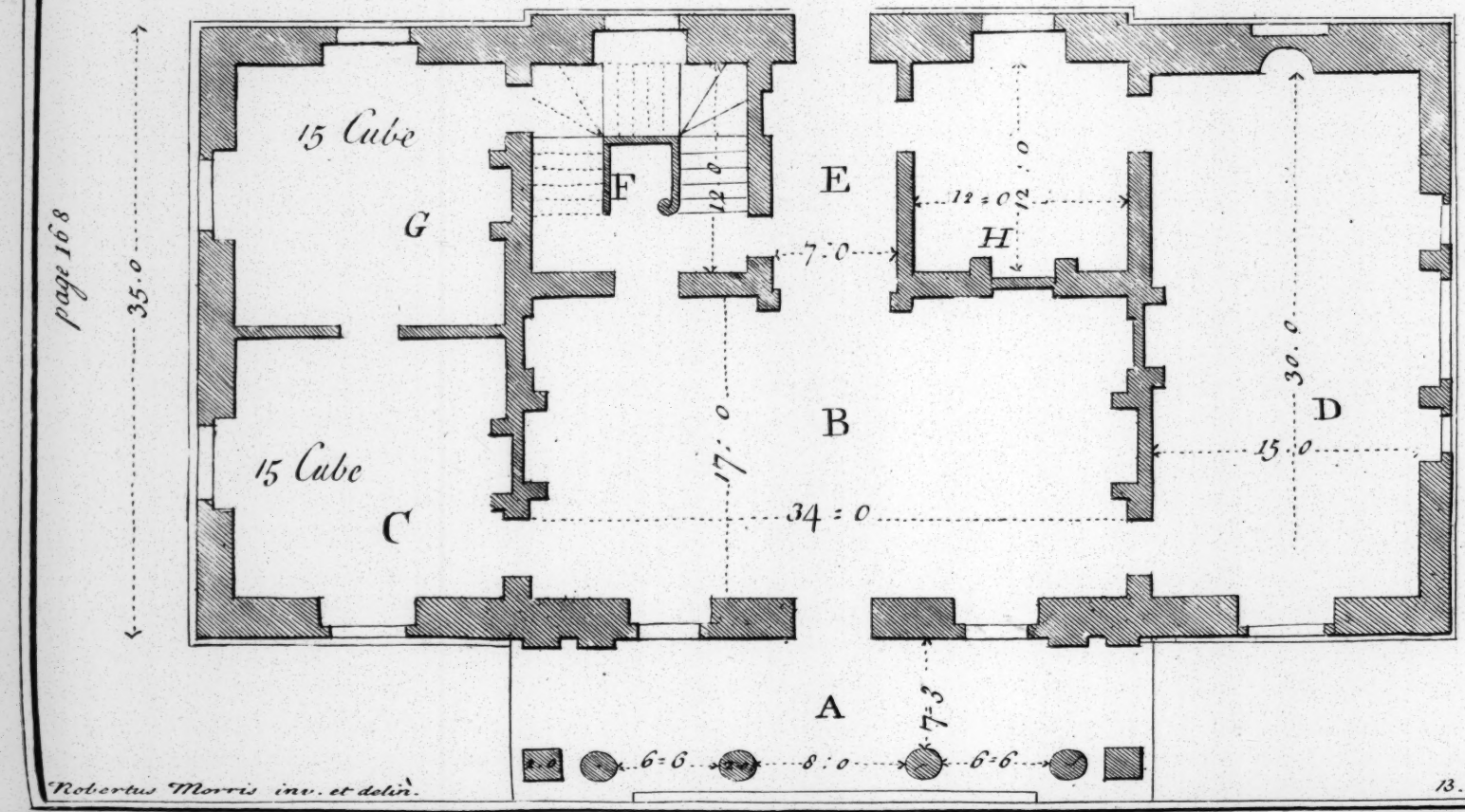
## The ELEVENTH.

IN Two preceding Lectures I have endeavour'd, in a particular manner, to deſcribe the Beauties of two different Situations. The Deſign before us affords a Delicacy of Taſte and Invention to appropriate a Spot analogous to its Decoration. It is of the *Corinthian Order*, dreſs'd with ſuch *Ornaments* and *Garniſhing* as are neceſſary to perfect the Compoſition. Here the ARCHITECT muſt be ſupply'd by an artificial Scene to entertain his Fancy: He muſt, by agreeable Images of rural Beauties, furniſh himſelf with what is *uſeful*, and adapted to the deſign, ſo joining ART and NATURE together to render the Scene the more delightful.

THE

Fig. E

The double Cube

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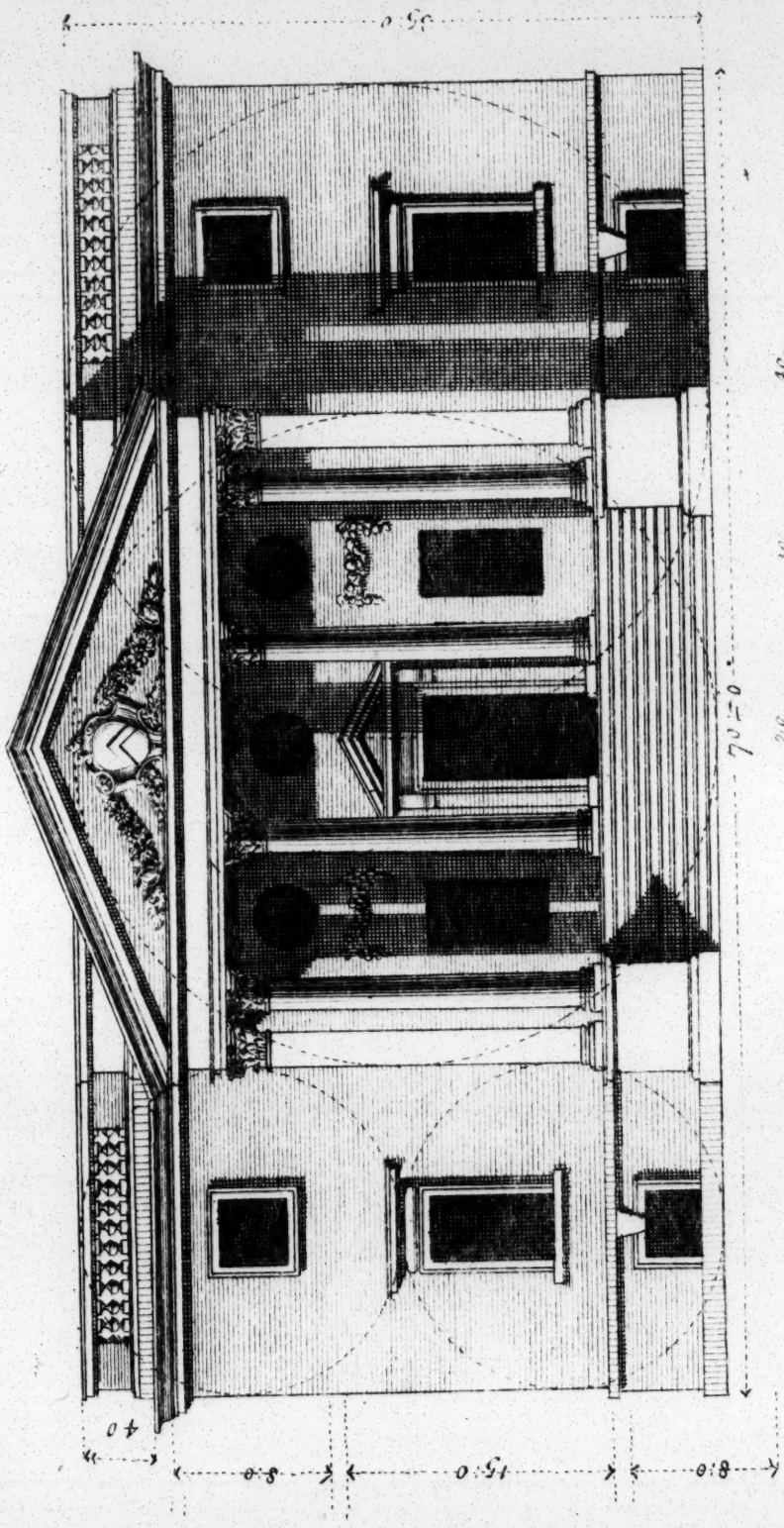
Robertus Morris inv. et delin.

B. Cole Sculp.

Fig. E.




The Double Cube

Robertus Morris excudebat et dicat - and published According to Act of Parliament Dec 1735

THE firſt thing to be conſider'd, is the Uſe to which this Deſign is propoſs'd to be apply'd, it being intended for Pleaſure as well as a Retirement in ſome Garden, or agreeable decorated Spot. Few Conveniencies are wanting, therefore I ſuppoſe it only as a Summer-houſe a little remote from ſome noble *Villa*; and the Building I would place in ſome *Avenue* leading thereto. It is HERE in the *cooler Hours* of Reflection, a Man might retire, to contemplate the important *Themes* of *Human Life*; recluſe from gay Fancies, he might ſecrete himſelf, not envying the more External Grandeur of Power, or deſpiſing the humbler, or lower Claſs of Beings, to whom Providence or Fortune hath been leſs auſpicious. In the ſilent Receſſes of Life, are more *noble* and *felicitous* Ideas, and which more immediately concern our Attention.

A Man, whoſe *Genius* leads him to ſtudy ARCHITECTURE, may ſee in the Viciſſitudes and Changes it has undergone, what Revolutions of oppoſing Fates have been in the WORLD; how the *Materials*, which have been apply'd to Erect *noble* and *magnificent Buildings*, *Palaces*, &c. to immortalize the *Name* of the Founder, are now crumb-

ling into Duſt, and perhaps a few Years more may totally annihilate them: How many populous Cities, which once were the Nurſery of *Learning*, and the Reſidence of ſucceeding Kings, are now no more, and even their Names ſcarce *tranſmitted* to us. By ſuch Reflections as theſe he may be led to conſider, that thoſe innumerable flouriſhing and populous Cities, NOW *celebrated* throughout the World, may undergo the ſame Change. He may alſo conſider himſelf as the Offspring of Parents which he can trace but a few *Generations* back; and in which no remarkable Tranſaction performed by them, worthy of notice, has been tranſmitted to him, to render their *Exiſtence* here of any particular Moment or Regard. He may contemplate the Numbers of ſucceeding Parents, between himſelf and the firſt Being of Human Species from whom he ſprung, and look forward, and conſider the infinite Numbers which may derive their Being from himſelf, and all to undergo the ſame Change. I ſay, ſuch Reflections as theſe, are always a noble and pleaſing *Theme* for a ſpeculative Mind.

IF from *Arts* and *Sciences*, ſuch entertaining Thoughts may ſpring, let the GEOGRAPHER trace the various Beauties of this *Terrene Sphere*; let his Imagination roll from *Pole* to *Pole*, and view all the diverſifying Scenes of *Hills*, *Vallies*, *Rivers*, *Woods*, *Deſarts*, *Mountains*, and *Seas*, that he can meet with in Travelling from place to place; let him conſider the *Uſes*, *Beauty*, and *Deſign* of ſuch a Multiplicity of different *Scenes*, for *Warmth*, *Shade*, *Heat*, and *Cold*, in the ſeveral Climates; let him trace the *Veſtigies* of *once-venerable Cities*, the Foundations of *Troy* and *Carthage*, or the fam'd *Hellice* and *Burice*, memorable Cities on the *Helleſpont*, whoſe Foot-ſteps are no more, or no where to be found; let him ſearch for the Places of many *Iſlands*, once the Reſidence of *innumerable* Inhabitants, either long ſince ſunk in the *fathomleſs* Ocean, or chang'd their Stations; let him trace the pathleſs Face of the *Deep*, which hath tempted *Millions* to ſeek their *Fate* at the Bottom of the *Unmeaſurable Abyſs*. I ſay, let the GEOGRAPHER expand his *Ideas* from one *Chain* of Thought to another, and he will find what Pleaſures are attendant upon a *Calm* undiſturb'd Retirement;

what *Tranquillity* and *Sereneneſs* of Temper he may poſſeſs, thus ſecreted in theſe ſilent Retreats of Solitude.

IF the Earth with its *Beauties*, ſo familiar to us, are capable of ſuch *noble* and improving Thoughts, let the *Aſtronomer* expand his Ideas into the *endleſs* and unknown Tracks of *infinite Space*; what *Wiſdom* and *Harmony* appears in the Contrivance, and how wonderful ſuch Multitudes of *Planets* perform their Revolutions at their appointed *Periods* round their alloted *Orbs*; how the Earth's *Eliptick*-Motion ſurprizingly diverſifies the Seaſons of the Year, by its *Diurnal* and *Annual* Revolutions, and how each Part, in ſome meaſure, at certain Seaſons, from *Pole* to *Pole*, enjoys the Sun's *benevolent Beams* of Light and Warmth; how each Planet performs its alloted Courſe at *inſtantaneous* Periods, and to the ſeveral purpoſes for which *Providence* deſign'd them; and all ſubſervient to ſome noble Ends, of *Wiſdom*, and *Omnipotency*. When he purſues this Thought ſtill farther, and conceives Millions of unſeen Worlds, which may be diſperſed through this endleſs Scene of Space; when he can ſtill ruſh forward, and ſuppoſe each of thoſe Worlds capable

ble of Inhabitants, and all ſerving for the ſame wiſe and *providential* Ends, with Amazement he can no longer purſue the tractleſs Thought, only have freſh *Reaſons* to adore that BEING who firſt form'd them, and is pleas'd to make our Exiſtence here of ſome Moment or Concern with the reſt of the *Creation.*

REFLECTIONS of this kind, are the Growth of Retirement to a contemplative *Genius*; and the *Deſign* before us, decorated with thoſe Embelliſhments, requires a Situation capable of raiſing ſuch elevated *Ideas.* I ſhall therefore ſuppoſe it erected in the *Center* of a *Wood*, and each Front to have an Opening or *Viſta* only the breadth of the Building. If it were on a little Aſcent it would be better, and more advantageous for Proſpect. Not far remote from the back Front I would chooſe a *Rivulet* or *Canal.* The Woods I would plant with low *Trees* or *Buſhes*, with little *Viſta's* and private Walks; and thoſe left wild and unprun'd, that at Noon-day they ſhould receive only Light enough to diſtinguiſh the *Blaze* of *Day* from *Evening Shade*, there the Chorus of the *Birds* would afford new Pleaſures, and by diſperſing Seats, *&c.* a-

mong the *Walks*, would greatly add to its Beauty.

WITHOUT the Woods I would have *Meadows* ſtrew'd with various Flowers, which being diſpers'd among thoſe of the *Earth*'s natural Produce, would render the Glebe more delightful to behold. If the *River* ran through it, and was diſpoſed into multitudes of little Streams, 'twould ſtill add to its Beauty, and make the Ground *more fertile*; 'twould diverſify the Scene, and by a Chain of riſing Hills beyond, to terminate the View, would make a beautiful Landſcape. In one part of the Wood I propoſe a *Grotto*, and in it a *Bath*. This ſhould be placed in the moſt unfrequented Part, ſurrounded with *Ever-greens*, and the Acceſs to it by a declining ſpiral Walk, to terminate in a circular *Theatre*, about 10 ft. below the Surface of the Garden. This, by *ſubterranean* Aqueducts, might be ſupply'd by the Rivulet, and *artificially* diſpers'd among *craggy*, *moſſy Rocks*, form'd by a skilful Hand, which would be a pleaſing Scene to gratify the curious Eye and Ear. The little murmuring Rills of Water, trickling down in diſorder'd Streams, would create a kind of *melancholly muſical Tone*, not altogether unpleaſant.

STILL

STILL to render the Retirement compleat, the Walks ſhould be a continued *Verdure*, and ſo planted, that ſome of them ſhould always afford perpetual Shade. The *timorous Hare* ſhould be protected from the Artifice of *enſnaring Men*; and the Birds poſſeſs perpetual *Freedom* without *Annoyance*. Here a *Mind* innocently employ'd by its *Starts* and *Sallies*, and its Excurſions into *philoſophic Depths*, by a Propenſity to Solitude, always meets with Entertainment. Every Sprig of *Graſs* may afford a multitude of fine Thoughts, to employ the Imagination; and by a Genius turn'd to *microſcopical* Speculations, a Way is open'd to entertain the Fancy with unbounded Reflections.

THE Proportion of the Deſign before us is the *Double Cube*; a Proportion whoſe Graces pleaſe in Profile, but when a Depth is ſuppoſed to it, is not always ſo agreeable. However, the Parts of which this is *compoſed*, diſcloſes to us a Neatneſs and Simplicity in its Decoration, and are diverſify'd in a certain Analogy peculiar to themſelves; and the Dreſs preſerves ſuch a Chain of Similitude, as renders it pleaſing and various.

THE

THE Front is 70 ft. Length, and its Height as well as Depth is 35 ft. The Great Order extends in Breadth 35 ft. or one half of the Front, which is compoſed of 4 Columns, and 2 extream inſulate Pillaſters at the Angle of the *Portico*, 2 ft. Diameter, of the *Corinthian* Order. The remaining 35 ft. or half Front, is left to the 2 Sides next the *Portico*. So that the Height being 35 ft. each of the Sides are 17 ft. 6 Inches, or a double Square. The Parts being repreſented by dotted Circles, require no farther *Demonſtration*.

THE *Portico* I have placed on a Pedeſtal, whoſe Height is one fourth of the whole Order, placing at the End a double Pedeſtal for the *inſulate Pillaſter* and *Column*. This Pedeſtal is brought forward from the Range of Columns to the Range of the Steps, after the *Antique manner*; and, by placing a Statue on each, they would give a noble Contraſt to the Deſign. The Dreſs between the Columns I have been very ſparing in, not uſing any Ornament round the Windows, becauſe that will fill the intermediate Spaces between the Columns too much; and to preſerve the general Keeping, I have added a Feſtoon of Fruit, to keep the Margins

gins or Spaces round the Windows, in the Intercolumniation, as equal as Conveniency would permit.

As ſome have raiſed the following Objections, I propoſe to anſwer them, to ſhew that thoſe little ſeeming *Errors* are diſcover'd by my ſelf, and thought no way material to amend.

OBJECTION the 1ſt. *In the Cornice of the 2 preceeding Deſigns, I have not drawn Modillions, nor in this Profile of the* Corinthian *Order.*

ANSWER'D. In ſuch *minute* Drawings, as the particular Form of the Members cannot be preſerv'd, ſo the introducing *Dentils*, or *Modillions*, would confuſe the Parts in which they are plac'd, and remain unintelligible. It is ſufficient that the General Proportions are juſt, and the minuter may be conceiv'd in the Mind. I am not about teaching a Knowledge of the five *Orders* of *Architecture*, ſuppoſing thoſe to be well underſtood by you; but it is the *Art* of Deſigning, which I am endeavouring to cultivate and improve. I am not curious whether a Cornice of the *Ionick* Order, or the *Corinthian*, be grac'd with *Dentils* or

*Mo-*

*Modillions*, for external Uſes; thoſe things being not eſſentially neceſſary in the Art of Deſigning, the Harmony of the whole being the Care of the Architect to preſerve.

OBJECTION the 2d. *The Deſigns themſelves are ſmall, and internal Conveniencies have been my leaſt care to introduce.*

ANSWERED. As to the Magnitude of the Deſigns themſelves, I am to obſerve they may be extended to what Length your ſelves would propoſe, by changing the Proportion with Breaks, after the manner of my Deſign, *Lecture* the 13th; where you ſee the Proportion I have laid down cloſely follow'd, the Parts are analogous to its ſelf, and renders that Range truly HARMONICK, as may be obſerv'd in my Deſcription of it. And if a large extended Deſign was to be introduc'd, in ſo ſmall a Volume as this Work is compriz'd, the ſeveral Parts of a magnificent Building would remain unintelligible.

OBJECTION the 3d. *In the Proportions which I have laid down as abſolute, I have forgot the Conveniencies of Deſigning, and have ſacrific'd Uſe to Proportion,*

*portion, becauſe I would have all the internal parts, as well as external, tally with my Rules.*

ANSWER'D. The Uſes of a Building which is deſign'd only for an Amuſement, are uncertain, therefore cannot be properly appropriated to every Want, or hit every Taſte: It is ſufficient that they are commodious, and ſerve ſuch Purpoſes as I intend them. Thoſe who are pleaſed to give themſelves the trouble of examining, will find they may be converted to more Uſes than one, and ſerve many Purpoſes, which would be too tedious for me to deſcribe. As to what relates to the Proportions which I have limited, and ſince their Publication have been objected to, I here beg the favour of ſuch Objector to read ſeriouſly the 131ſt Page of the firſt Part of my Lectures, which I think a ſatisfactory Anſwer to all Objections of this kind, as well as thoſe I have now endeavour'd to clear, for the better removing ſuch Impediments which may prevent young Students in *Architecture* from having recourſe to *Rules* in the Performance of Deſigning. But to return.

THE

THE other three Fronts I would only dreſs the Windows of with an *Architrave*, *Freeze* and *Cornice*; and in the *North* or back Front have Pediments over the Windows of the principal Floor, opening the Pedeſtal which is above the Cornice that goeth round the Building, for Balluſters over the Windows, as in the Front. The Materials I propoſe all of Stone; the Covering of the Roof, of *Lead*, intending it flat on the Top, and the Stairs to lead to the ſame for the advantage of a remote Proſpect.

THE Plan conſiſts of five Rooms on the principal Floor, the Entrance being through the Portico at A. The common Entrance to the lower Apartments being under the half Pace of the Portico. The Room markt B is a double Cube, being 34 ft. long, 17 ft. wide, 17 ft. high, the reſt of the Story being only 15 ft. the Floor of the Attick Story over this Room becomes two ft. higher, making thoſe Rooms only 6 ft. high, as a *Metzanino*, or half Story, the reſt of the Attick being 8 ft. in the Clear. The Rooms markt C and G, are Cubes of 15 ft. The Room D, a double Cube of 30 ft. long, 15 ft. wide, and 15 ft. high. The Room marked H, a Cube of 12 ft. to the

top

top of the Cornice, above which I propoſe a Cove one fourth of that Height; which 3 ft. makes that Room the ſame height as the other. The Paſſage markt E, I propoſe 7 ft. wide, and to be Groyn'd. The Stair-caſe markt F, 12 ft. ſqr. of Stone or Marble, and to lead from the lower Offices to the Attick Story.

THE lower Offices have Light ſufficient for any Uſes; and lying but a ſmall part below the Surface of the Ground, the Floors may be boarded, and Walls wainſcoted in ſuch Rooms as may be thought neceſſary; and thoſe Rooms under B and D, may, if required, be each of them divided into two, and illuminated at the End and North Front, *&c.*

THE principal Floor to be embelliſh'd with Ornaments in the moſt beautiful manner; propoſing the Room B to have an Entablature of the *Corinthian* Order, fully enrich'd; the Opening to the Paſſage of the North Front to have a *Venetian* Arch, conſiſting of detach'd Columns and Pillaſters in Couplets, as in the Portico, 10 Inches Diameter, to ſupport an enrich'd Arch, the ſame Periphery as the Groyns; the other Doors dreſs'd with proper Ornaments; the Chimney-

pieces

pieces appropriated to the ſame manner of Finiſhing; all the Mouldings, where neceſſary, to be carv'd; the Ceiling divided into Pannels, with Ornaments, &c. anſwerable to the reſt of the Room.

THE Room marked D, being at the Eaſt End, I propoſe to be a Library. The Cornice as the Room B, of the *Corinthian* Order. I propoſe the ſame Pedeſtals which ſupport the Pillaſters of the *Venetian* Window, to continue round the Room; the remaining Height to the Cornice to be filled up with Shelves for Books, ornamenting the Doors and Windows as in the Room B. The Ceiling deck'd with Ornaments of Fruit and Flowers, and the Chimney-piece ſuited to the manner of finiſhing a Room appropriated to that Uſe. The circular Part, or Head of the *Venetian* Window, to be a Blank, otherwiſe the Cornice of the Room would be broken or interrupted from continuing round.

THE Attick Story intended for Lodging Rooms, to what Purpoſes may be thought moſt uſeful, I would propoſe to finiſh in a plain manner throughout: The Chimney-pieces, and Ornaments to Doors and Windows, few, and appropriated

priated more to *Uſe* than *Decoration*: Or ſuch Rooms which are moſt convenient, might be prepared for Hangings with Tapeſtry, or other Funiture. The Stairs leading to the Flat on the Houſe ſhould be over the Paſſage marked E.

FROM an Eminence thus ſituate many agreeable Views might be had to diſtant Objects, which would afford an amuſing Entertainment in the Sereneneſs of a declining Sun and calm Air, when Nature ſeems lull'd into a kind of pleaſing REVERIE. As this Profile before us is to terminate a Walk in a Garden, I propoſe, in the Courſe of theſe *Lectures*, to delineate ſome little Temple or Building, with its Plan, ſuited to this purpoſe. The ancient *Romans* planted their Plots in this *rural* manner; and their *Temples*, dedicated to their peculiar GODS, were diſperſed among the *Groves* and *Woods*, which Art or Nature had made, with *Viſtas* to them, or ſome more ſecret Approach, to which, for the moſt part, *Devotion* or *Luxury* led the Maſter of the *Villa* to retire to. In ſuch Retreats the *Roman* Senators were wont to taſte the Pleaſures of Retirement, to unbend their Minds from the more weighty Concerns of their Commonwealth; till, perhaps, ſatiated with too

great an Exceſs of Indolence, and *enner-vated* by Luxury, ſucceeding Tyrants claim'd a Superiority over them, and by degrees they loſt their LIBERTY.—Then their noble *Palaces*, their magnificent and beautiful *Villa*'s, their delicious Situations were wreſted from them, and at length the whole Empire became a Seat of *wild Deſolation.*

YET ſtill their Arts ſurvive, and we may boaſt of many noble Genius's with ſuitable Fortunes, who are Copiers of thoſe fam'd *Romans*; *Cato* and *Pliny*, *Varro* and *Columella*, with their Villa's decorated in as *beautiful*, *rural*, or *magnificent* a manner as thoſe of the Ancients.——But choice of different Situations muſt much diverſify the intended Pile.

*—To ſome, perhaps, the pleaſing ſilent* VALE
*Where* ſilver Streams *in* Eddies *glide along:*
*Or elſe the vernal Bloom, or rip'ning Glebe,*
*Or fertile Fields, with yellow Harveſts crown'd*
*Seems moſt engaging to the wand'ring Eye.*

*—Others delight in long extended Views,*
*A noble Proſpect to ſome Champain Plain;*

*A* rising Summit, *or* declining Vale,
*Half ſcatter'd o'er with Flocks of fleecy* Sheep.
*Others, perhaps, a rude and barren Heath.*

*--The Gloom of Woods, and ſolemn lofty Groves,*
*The calm Receſſes of a penſive Mind,*
*May be the happy Choice of one whoſe Thoughts*
*No empty Glares of Pageantry poſſeſs;*
*Or falſe,* fugacious Vanities *allure.*

*Another's Eye the craggy Cliff may pleaſe,*
*The ſhocking* Precipice, *or uncouth* Wild;
*Where Nature no* prolific Seed *hath ſhed,*
*Beyond the Art of Man to cultivate,*
*A kind of* pleaſing, dreadful, rugged *Scene.*

*The* boiſt'rous Billows *of tempeſtuous Seas,*
*May more invite another's changing Mind,*
*To trace the* rolling Veſſel *in its Courſe,*
*Rais'd on the Summit of the* foaming Surge,
*Now mounting on a* Wave, *whoſe tow'ring Height*
*Another Wave ſucceeding, ſinks as low.*
*Alternate Scenes, like theſe, hath Nature made,*
*And diff'rent Sentiments do each poſſeſs:*
*What one* delights, *may be another's* Pain.

*All theſe the* Architect *muſt ſtudy well;*
*Be well inform'd, what Nature moſt requires*
*To fit and tally* Art *in all theſe Scenes;*
*To give a Greatneſs to the opening* Lawn,

*And pleaſing Softneſs to the rural* Glade.
*This is the* Art's Perfection *well to know*;
*And he who traceth beſt the diff'rent Climes,*
*And moſt reſembles* Nature, *in his Choice*
*Of* Juſt Proportion, Garniſhing, *and* Dreſs,
*Appropriates* Art *moſt nobly to its Uſe.*

*A Genius born to penetrate ſo far,*
*To trace the* intricate *Labyrinths of Art,*
*And teach Mankind t'improve the* glorious *Thought,*
*Let ev'ry* Artiſt *celebrate his* Fame;
*His Practice be Example to us* All,
*And* He *doth beſt, that beſt can* IMITATE.

GENTLEMEN, I hope you will excuſe this Digreſſion, when you conſider, that *Art* and *Science* in general is the End for which this Society was eſtabliſh'd to improve in. But particularly, as it is ARCHITECTURE, when I reflect on the *Beauty* of its *Rules*, I am led into a kind of poetick Rhapſody; the continuance of which, as Time and Opportunity offers, will be a Pleaſure to me to communicate. Till then, I ſhall continue with due Reſpect,

*Your devoted Servant*, &c.

*Read to the Society*
Nov. 11. 1734.

# LECTURE

## The TWELFTH.

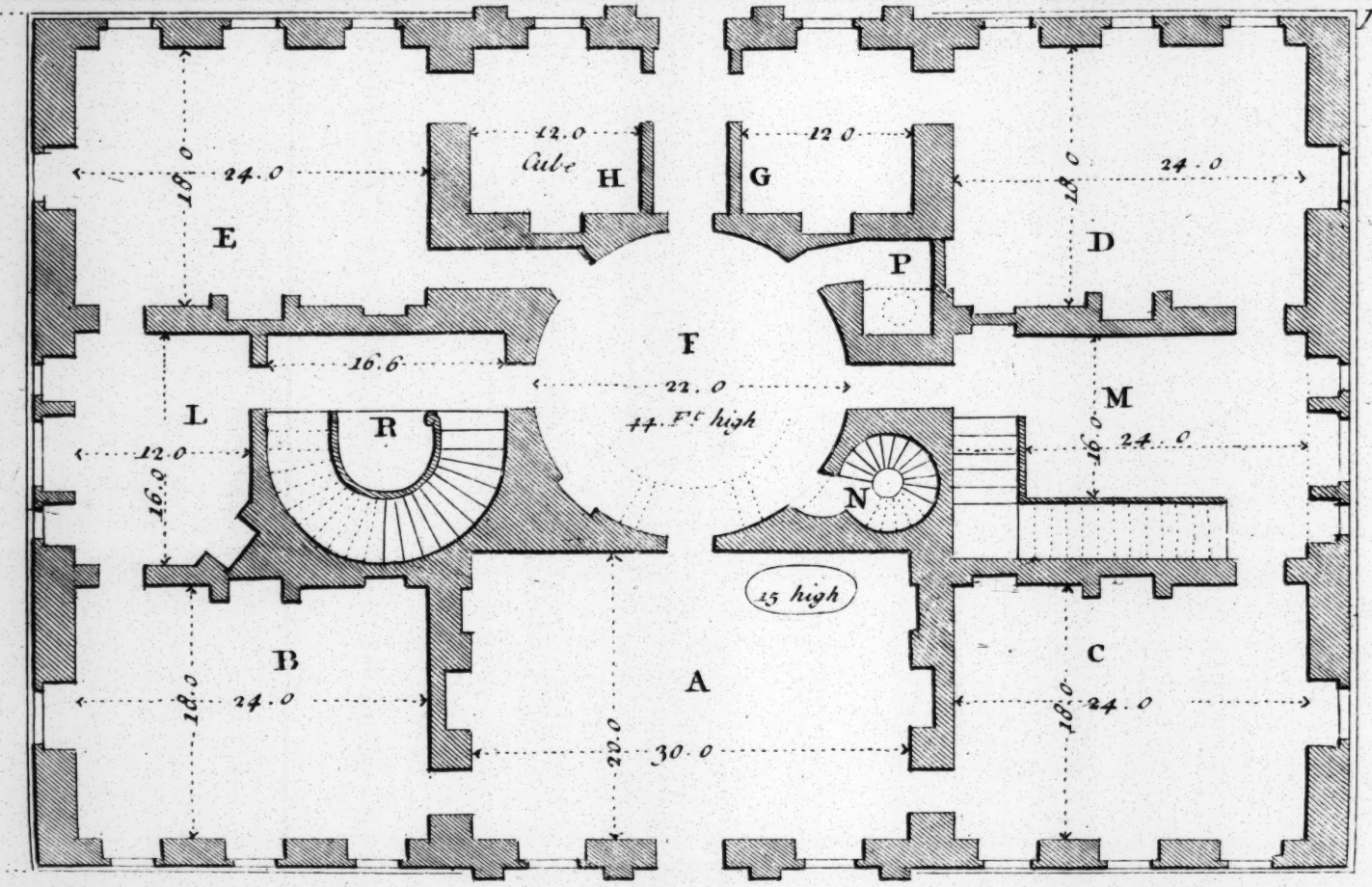
MY Three preceding Deſigns, of this ſecond part of my *Lectures*, have been diſpos'd chiefly to a *Rural* and *Pleaſant* Soil, I propoſe in this to change the Scene for one more *Robuſt* and Ruſtick, a Deſign capable of ſuſtaining the Storms and tempeſtuous Inclemency of the Elements; it being plain, and the *Plan* fitted by its Strength and Contrivance to withſtand the Injuries of Winds and Weather; and its Proportion apt to apply to ſuch durable Uſes, being the Proportion 3, 2, and 1; the Length is 90 feet, the Depth 60 feet, and Height 30 feet.

THIS Deſign I would propoſe to place on the Summit of a HILL, a long-extended Vale to the principal Front; and not far remote from the declining Verge of the HILL, I would have a navigable River: WINDSOR, or GREENWICH, or RICHMOND, or SHOOTER'S-HILL, afford a Scene ſomething like this; and the Profile before us being intended for the chief Front, I would propoſe it for a *South* Aſpect to the *Vale* below, bounded only by the declining *Horiſon.*

WITH the Variety of Woods and Meadows, and different Views of the River, I would wiſh to have ſome beautifully ſituated *Villa's*, interſperſed with little *Villages* and *Towns*; in the Scene ſome Views ſhould be to Paſtures cover'd with Flocks of Sheep, from thence to Fields of Corn, in which the ripening Harveſts would afford Delight to the Eye.

*Another Spot, a* verdant *gradual Riſe*
*To* Orchards *laden with delicious* Fruits,
*At once to gratify the Eye and Taſte.—*
*Another Scene, to* Groups *of lofty* Pines,
*The Entrance to ſome pleaſing,* ſolemn Grove,
*Where*

Figure F




Purlieus

Portpoor. 3. 2 & 1

Figure F




B. Cole Sculp.

Printed for Mawman Sols. et Ludgate.

Portion. 3. 2 Bas

page. 189.

*Where* Demi-Deities *are feign'd to dwell:*
*Such as the* BARD, *who ſung* Achilles' *Fame,*
*Deſcrib'd: Or* MARO, *of* Anchiſes' *Race;*
*Or ſweet-tongu'd* OVID, *in a ſofter Strain.*
*Such Groves, whoſe lofty Tops aſpiring riſe,*
*And ſhade in* ſolemn *Form the winding Paths;*
*Thoſe* ſtill Retreats, *that ſooth the penſive Mind,*
*Retir'd ſecretely in an Ev'ning Shade,*
*Or when the Rays of Light refreſh the Morn.*

*Another View the* circling River *ſhews,*
*On which the Veſſels, with their ſwelling Sails,*
*Among the* Woods *and* Gardens *ſeem to move,*
*Now in a* Line direct, obliquely *now,*
*Or* Line Eliptick, *as the Streams, or Wind,*
*Or rolling Tide directs 'em in their Courſe.*
*Such a Variety of rural Scenes,*
*Mingled with little* Villages *and* Towns,
*Would fill the Eye with Wonder and Delight.*

I WOULD have no Garden laid out by Art, but ſuch only as Nature it ſelf produc'd; the Vale below would afford all the Pleaſures of a diſtant View. I would have a little Spot ſufficient to ſerve the Houſe with Fruits and Herbage.

*Nature would there require no large Parterre,*
*No ſwelling Terrace, nor the Tulip Bed;*

*No* Grove *to ramble in, in Summer's Shade,*
*Nor* Spot luxuriant, *deck'd with laviſh Art.*
Northward *I'd chooſe a wild, or barren* Heath;
*Or elſe a Proſpect to ſome diſtant* Sea;
*Or elſe a Group of vaſt and* ſteepy Hills,
*Whoſe* craggy *Summits, with their diſtant Views,*
*Alternate Riſings, and their diff'rent Shades,*
*Shifting in various Forms from* Hill *to* Hill,
*A wild, romantick Proſpect would create.*

*When Summer's verdant Fields do grace the Plain*
*With wanton Flocks of Sheep, within the Meads,*
*In ſportive Motions,* kind of myſtic Dance,
*And other* rural Scenes *to fill the Eye,*
*There centers all the Pleaſures of the Vale.*
*Not ſo, when Winter's* Storms *the* North *invades,*
*When the* wild Waters *daſh reſiſting* Rocks,
*And bear the* tatter'd Veſſels *to the Shore:*
*Nor* Rigging, Tackle, Sails, *or* Maſt *you ſee;*
*The Winds reſiſtleſs Force have torn away,*
*And drove the* ſhiver'd Wreck *upon the* Beach,
*Muſt be a moving, ſympathizing Scene.*

*If to the ſhocking* Precipice *you look,*
*And view the hideous* Landſcape, *or the* Cliffs
*Where barren Wildneſs reigns—No pleaſing Path*
*T'invite the wand'ring Traveller to attempt*
*A Place unknown, or an untrodden* Wild,

*No*

*No* Cultivation *to allure the Eye,*
*No* verdant *Spot, nor* azure *Violet Beds,*
*But* Wilds, *where* Birds *of* Prey *delight to dwell,*
*The* rav'nous Vulture, *or the* tow'ring Eagle :
*Or Reſidence, perhaps, of ſavage Beaſts,*
*Only to propagate and breed their Young*
*Within the* Caverns *of their* craggy Sides,
*Where the moſt Hardy would not be allur'd*
*By Profit, orby Nature's Choice to climb* ;
*Such Scenes are* DERBY-PEAK, *or* DOVER'S-CLIFF.

FROM one end of a *Building*, thus form'd in *Plan*, and a Situation, a View half rural, the other half a rocky *Wild*, or open to the Sea, would afford a delightful Variety, a pleaſant Landſcape. And from each Front, ſo many different Views might be had, in every Seaſon of the Year, as would render the Spot always agreeable ; and if Buſineſs required a Reſidence in ſome populous *Town* or *City*, half that Pleaſure might be there enjoy'd, by having ſeveral Views of thoſe Landſcapes at different Seaſons, taken by a skilful Hand, at the *Villa* it ſelf. This would renew the Felicity, to ſee a beautiful Vale with all the fineneſs of a *rural Scene* from one Front, and a *Building* capable of

of being erected at ſuch a Point of Sight; and to the other, the well-deſigned Picture would diſcloſe to View, all the Horrors of *romantick Precipices*, or the Inclemency of the Elements in a *Tempeſt*.

THERE may be an Objection ſtarted to this Deſign, that is, *Making the Front of the* Ionick *Order, and a Portico to it, and placing it on an Eminence.* I anſwer, That the Front being to the *South*, or *South-Eaſt*, and to ſo agreeable a Vale below, I thought it more proper than the *Dorick* Order. And to the *Back-front* I propoſe no Portico; the whole Building likewiſe being as plain as it is poſſible to compoſe one of this Order, or even the *Dorick*. But then, to add to its Beauty in the Vale, the Portico will afford a majeſtick Appearance, and render the Building nobler in Aſpect, than if it was omitted.

AND as I have in the 69th Page of the firſt Part obſerv'd, that the *Ionick* Order is the moſt applicable to Situations of various Kinds, I hope I have not deviated from thoſe *Rules* which I have all along ſo ſtrenuouſly endeavour'd to propagate in the Application of *Proportions* as well as *Deſigns*, analagous to

to certain *Situations* for which a Fabrick is propos'd to be appropriated.

THIS Building is deſign'd to be erected with Stone, which it is not unlikely ſuch a Spot may produce; and if it was prepar'd from a *Quarry* ſome time before it be us'd, that it might harden in the Air, the Building would be leſs liable to Fractures, eſpecially at the Quoins or Angles in carrying up, than when Stone is uſed green, juſt raiſed from the Quarries. The *Venetian* Windows, at the Ends, I propoſe entirely plain; and each Front will preſerve a regular Affinity, and the internal Parts have thoſe *Proportions* which my preceding Rules have render'd practicable. The Uſes muſt be ſubmitted to ſuch whoſe Judgment, Wants, or Conveniencies more immediately require them, referring the internal Finiſhing to the Pleaſure of the more judicious Artiſt.

IT may be objected, *That the Dome had been better placed in the Center of the Building from* North *to* South. I anſwer, Its Situation does not require it, having no Approach to the Houſe at either End; and viewing it only in Profile from the two Fronts, cannot be diſcern'd how the Center of it is ſituate in Depth:

Depth: Beſides, one more prevalent Reaſon, which requires no Demonſtration.

THE Entrance at the South Front through the Portico leads to the Room A, whoſe Proportion is 6, 4, and 3, the Length being 30 ft. the Breadth 20 ft. and Height 15. The reſt of the Rooms of this Story being only 12 ft. high, I have made the Back-ſtairs mark'd N, the Way to the Room over it, which becomes a *Metzanino* of 7 ft. high, and the reſt of the Rooms of that Story 10 ft. high in the Clear. The Rooms of the Ground-floor mark'd B, C, D, E, are Proportion 4, 3, and 2; the Length 24 ft. Breadth 18 ft. and Height 12 ft. The Room mark'd F, is 22 ft. Diameter, and 44 ft. high; and the Rooms G and H Cubes of 12 ft. The two Stair-caſes marked R and M, propos'd to lead to the Attick Story; intending that marked R, to go to the lower Offices, and apply'd to the moſt common Uſes, and to be of *Stone*, the other of Wood.

THE Place marked P, is intended for a Stool-Room, in which excellent Proviſion may be made for Conveyance of the Effluvias of the Soil, to prevent Offence. At the circular dotted Line in the Room

Room F, on the Chamber-floor, I propoſe a Gallery ſupported by Brackets, as are repreſented there, to have a Communication from each Stair-caſe to all the Apartments of that Story, intending the Plan of that Floor the ſame as the Principal.

THE Front conſiſts of 3 Parts equally divided for the Length, and one of thoſe 3 Parts make the Height; they are repreſented by the dotted Circles in the Profile, in which it may be obſerv'd the Portico is circumſcribed by one of them; and the 2 ſides being equal to the Portico, makes the whole three equal Squares. The Roof is intended to be fram'd with a Vally round the Dome, in order to give Light to the Room markt F in the Plan, the Windows being plac'd at A A in the Profile, and to have 4 of them in Number, this Room having no other Vacuity whereby it may be Illuminated. The 2 ſmall dotted *Circles* which meet in the Freeze of the Entablature of the Portico, circumſcrib'd within the internal Height of the Dome, are only to repreſent the Height of that Room of two Diameters. The reſt of the Profile explains it ſelf,

or may be better comprehended by examining the Plan.

IT may be remembred, that in my Ninth Lecture I propos'd to aſſign ſome allotted *Proportion*, not to be exceeded in the Application, to uſe either *external* or *internal*, and this Proportion 3, 2, and 1, as far as they relate to Building. The Reaſons which induce me to adhere to ſuch reſtricted Proportions, are founded on the following Obſervations. An Object whoſe *Proportion*, *Bulk*, or *Magnitude* cannot be ſtrictly circumſcrib'd by the Eye at one View, the whole of that Object cannot be comprehended in the Idea; nor are the Parts ſo eaſily retain'd in the Memory, when the Chain of Proportion is broke by introducing a new Idea, which it muſt receive when the Eye is forced to travel from Object to Object, to circumſcribe all its Parts. Therefore the Point of Sight, or proper Center to view all Buildings in GENERAL, is, where the Eye can at one View ſee the Extent of Length and Height, which is to be circumſcrib'd by the Eye in the *Focus*, or *Point* of *Convergence*; then the ſeparate Parts. As, ſuppoſe a *Portico*, or other *diſtinct Breaking*, which compoſeth the general Keeping of the Deſign, theſe are to be

be view'd at a nearer Approach, and at ſuch a Point only where the Eye can take in ſuch Parts as are to be view'd, according to the General Building, in proportion to the *Altitude* or Extent of the Object. But, to examine the *Correctneſs* of the Particular Members, the *Neatneſs*, *Beauty*, and *Spirit* of its Ornaments, the Eye muſt ſtill advance nearer to ſuch a Point where the Rays are not reverberated on the *Retina* of the Eye, but unite in one Point of Convergence, like the Rays of Light in the *Focus* of a Burning-Glaſs, which unite at a Point determinable by its *Radius*.

IT will not be improper to obſerve here, that the ſame Diſtance required to view the Profile of a Cube, or any other Proportion aſſign'd, will be the Point of View to a Square in a compound Profile. *Here Note*, That a *Building* by it ſelf, independent of other Proportions, ſuch as the Cube, the Cube and half, the Double Cube, *&c.* has alſo the Depth to be conſider'd in its Compoſition; and that is dependent on the Proportion of its Length. But in a compound Profile, where the Face of the Building is extended to 5 or 600 ft. the DEPTH is not to be ſuppoſed as a neceſſary Proportion to that General Deſign;

ſign; therefore the Cube is then call'd a *Square*, the Cube and half is call'd the *Square* and half, and the Double Cube is only ſuppoſs'd a Double *Square* independent of Depth.

SUPPOSE, *for Example*, that a Building is 700 ft. Length, its Proportions are then to be compounded of ſuch Parts as will introduce a *Nobleneſs* and *Variety* in its Compoſition; which, by Breakings into the *Square*, the *Square and half*, *Double Square*, &c. to preſerve ſuch General Proportions, and by changing the *Dreſs*, or *Modus* of the Deſign, renders that Gracefulneſs requir'd to form a Deſign of ſuch Extent. And no Building, exceeding 140 ft. in Length, without Breaking for the preſerving ſuch Proportion, can ever appear *beautiful*; and each Part muſt have an Affinity to the whole, and yet be independently agreeable.—*And note*, all ſuch Proportions are to be view'd for their own particular Graces at a proper Point of Sight, determinable by its own Rules, which you may ſee by the Deſign in my next Lecture. But when they are conſider'd as a Part of the whole Compoſition, they are then ſuppos'd only proper Parts of the whole Range, in which *each* is to be ſuppos'd dependent upon the Point of *View*, where the

the *Focus*, or *Retina* of the Eye can circumſcribe an Object 700 ft. Length, which is ſometimes ſuppos'd at a Point where the Length makes the Extream Rays to the Eye an equilateral Triangle, each Angle then becoming Acute, and of 60 Degrees.

GENTLEMEN, I have extended this Diſcourſe farther than at firſt I propoſed, that I might better inculcate the Idea of PROPORTION, a THING ſo eſſentially neceſſary in the Art of Deſigning, as well as the Baſis of *Arts* and *Sciences*, that without it nothing can be perform'd to give Pleaſure to the EYE. And I muſt at the ſame time obſerve, that all Proportions are founded upon *Rules*, and all *Rules* are dependent on *Nature*; and if in Nature there happen ſome Deviation, ſome *Luxuriancy* or *Want*, even thoſe PHÆNOMENA may be moſtly accounted for. The wanton *Vine* may be directed by Art not to ſhoot into ſuperfluous Branches, and the more ſturdy *Oak* may, by RULES, be *directed* in its Growth. Both flow from Cauſes in Nature, and both are to be guided by the skilful Hand of the Artiſt.

THIS Chain of Thought opens to the Mind a vaſt Field to entertain the Tongue or Pen of a Philoſopher, to plunge into the deep Receſſes of Nature.

*To trace the Mazes of this myſtick World,*
*The Form, the Motion of this* terrene Sphere;
*The ſecret* Springs *which guide it in its Courſe,*
*And all the* vegetative *Tribes preſerve;*
*The more amazing Structure of ourſelves;*
*Or the celeſtial Orbs which move above:*
*There let the great* Imagination *dwell,*
*And, with the* Planets, *roll through endleſs Space.*

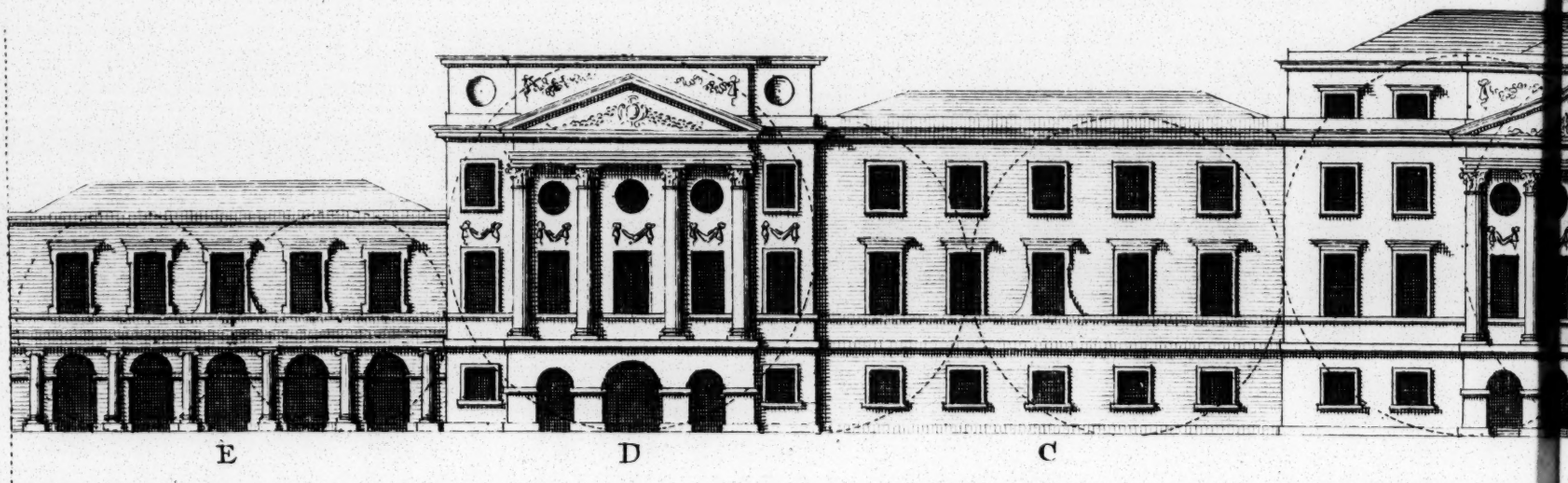
PARDON this Deviation from my Subject, I muſt defer THAT till another Opportunity. I am, during the Interval,

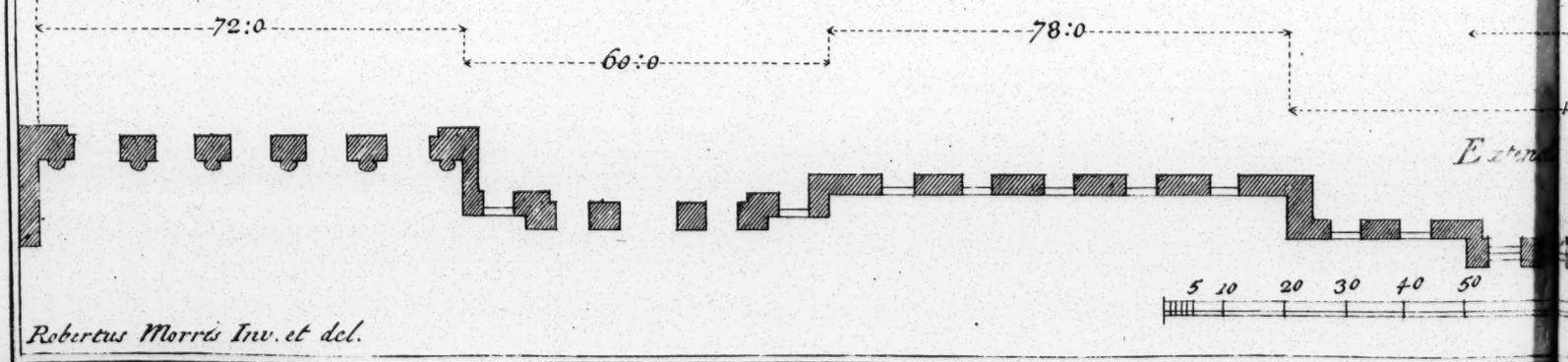
GENTLEMEN,

*Your moſt humble Servant.*

Read to the Society
Nov. 25. 1734.

LECTURE

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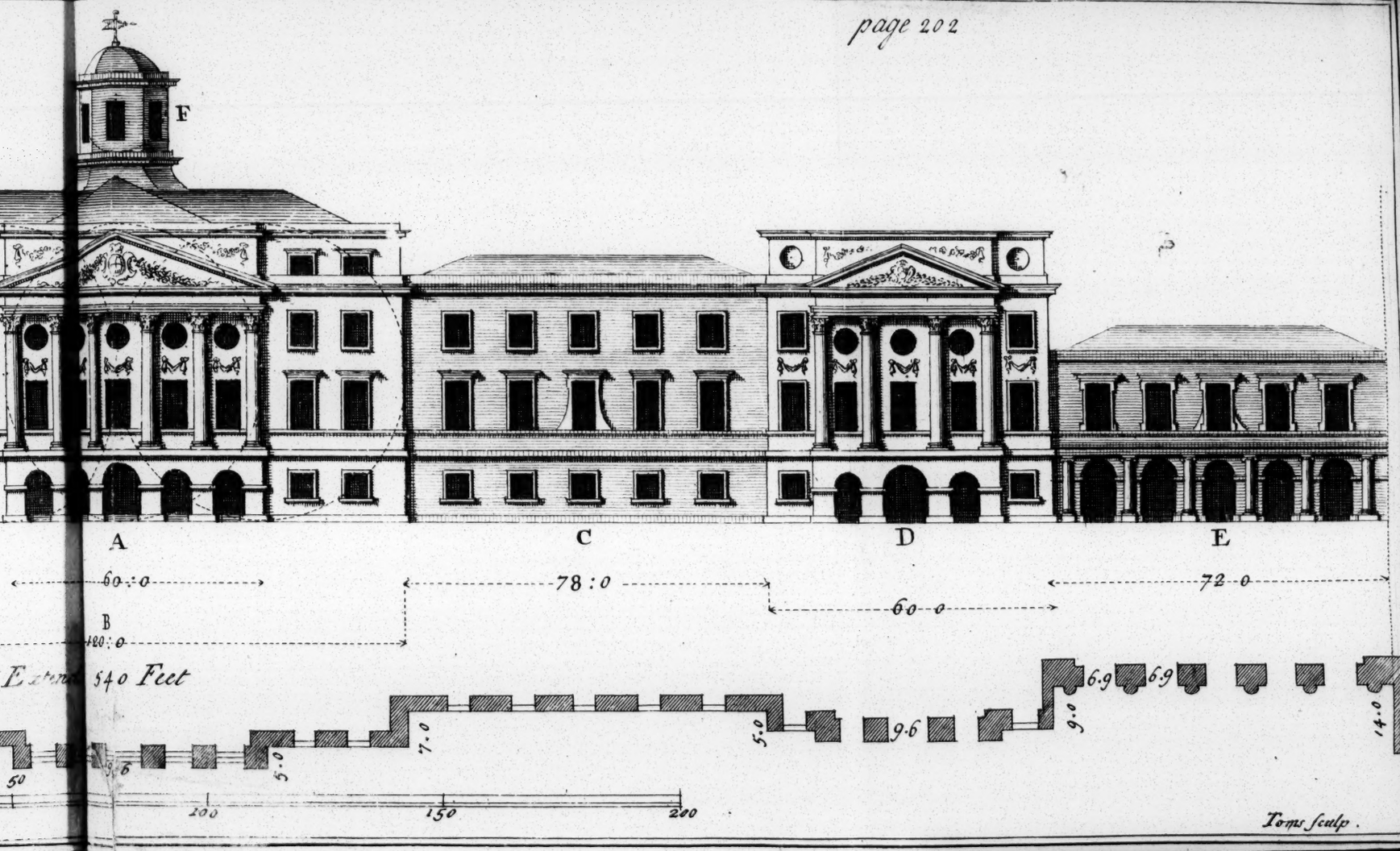
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Toms sculp.

# LECTURE

## The THIRTEENTH.

GENTLEMEN,

THAT I might better illuſtrate by Example the Subject of my laſt Lecture, I have here connected together the Profile of a Building compos'd of different Proportions, which might be extended to a far greater length by continuing the Range in Breaks after the ſame manner, this being only 540 ft.

THE Center is compos'd of a double Square, extending 120 ft. breaking forward 7 feet, and is mark'd under the Profile with a B; the Height is 60 ft. the Break mark'd A, is half the Length B, that is, 60 ft. and being equal in Height, is compos'd of a Square; the dotted Circles in the Profile are a ſufficient Explanation: The Break mark'd C,

falling back from the Break B, becomes a new Proportion independent of the other two, and is the Square and half, being 78 ft. long and 52 ft. high, and like the middle Part is farther deſcrib'd by the *dotted Circles*. The next Part mark'd D, is the Square of 60 ft. and a Proportion not attach'd to the Part mark'd C, but breaks forward five feet; its Decorations are analagous to the Center. The remaining part of the Range mark'd E, is a double Square, its Length 72 ft. and Height 36, and falls back from D nine feet; the Circles explain its *Analogy*, and its *Decorations* have an Affinity to the whole.

THIS Range might be ſtill continued, by joining the Proportion F, or *three* and *one*, conſiſting of three Squares, the Length 120 ft. and the Height 40 ft. and, to terminate the whole Range at each End, I would place a Square of 36 ft. with a ſmall Tower, ſupported by Columns of the *Corinthian* Order, with a Dome on the Top; the whole would then make an *elegant* and *magnificent* Deſign, its Length would then be 852 ft. I at firſt propos'd to delineate the whole Range, and to have added a *General Plan* of the principal Floor; but the minuteneſs

minuteneſs of this Volume, the Trouble and Inconvenience of folding Plates, prevented that taking Place; *beſides*, the omitting this Part, will doubtleſs engage ſome of *you* to try what Effect that Addition will have to the whole Range, and what *Beauty* ſuch Proportions connected together will produce. To analogize and terminate the Range, the *Cupola* on the Center mark'd F, is 22 ft. Diameter, circumſcrib'd by a Circle, and is the Proportion *Uniſon*, or a Square.

THE Dreſs and *Decoration* of this Profile have been ſparingly applied, and have been my leaſt Care to preſerve, becauſe the Parts being ſo minute, cannot repreſent the Form of the Members; therefore I would have the *Ingenious Theoriſt* take any of theſe Proportions alone, and draw 'em to a *large Scale*, preſerve the ſame general *Magnitudes*, then decorate the Parts in the moſt profuſe and luxuriant manner, and ſee what Effect Ornament has upon an elegant well-proportioned Deſign. To carry this ſtill further, let him take each Part drawn to *one Scale*, embelliſh them with Ornaments even to *Laviſhneſs*, and differently, then place them together in the ſame Order as they are here

done, view them join'd in one Range, examine them ſeparate, tranſpoſe them to different Places, and in whatever View you place them join'd or ſeparate, I believe every Part will be found to have their peculiar *Graces:* Nay, even void of Decoration or Dreſs, PROPORTION muſt infallibly give Pleaſure to the Eye.

IF you turn back to the 75th Page of my firſt Part, Lecture the Fifth, you will find the *Cube*, the *Cube* and *half*, and the *double Cube*, *&c.* confin'd within certain Limits. I am here to *obſerve*, as they are not conſidered as Cubes when *join'd* with other Proportions to conſtitute a Range, therefore *thoſe* Proportions are not under ſuch Reſtrictions as they are when only conſidered as the *Square*, the *Square* and *half*, and the *double Square*, *&c.* but each of *theſe* are under limited Magnitudes: The *Square* in Profile ſhould never exceed 70 ft. the *Square* and *half* 100 ft. Length, nor the *double Square* 140; the Proportion *three* and *one* ſhould not exceed 180 ft. Length, *&c.* Theſe are to be obſerved when any of them are uſed as Squares, *&c.* in a Range to form a long Extent of Deſign.

THUS

THUS I have endeavoured to explain what I intended in my laſt *Lecture*; and by thus joining the Proportions, and comparing the ſame ſingle, you may eaſily diſcern the neceſſity of uſing them in the Compoſition of any Deſign.

THE whole Building I would propoſe to be of *Stone*, if the Spot I intend it to be erected on would with Convenience permit; to the *Front* ſhould be a large *Canal* or River, about half a Mile diſtant; and on the eaſy Aſcent of a little riſing Ground ſhould be placed the *Profile* before us; a *Terrace* or large *Parterre* to be the opening of the whole Front, and with a Declivity to the Verge of the Water.

—— *From a Building thus ſituate,*
*Noble* Caſcades *and* Fountains *might be form'd,*
*Rais'd from the* Silver *Surface of the Stream,*
*In wanton* Eddies *flowing,* circling *round*
*The verdant Softneſs of its riſing Side—*

—— *Mark, in the Stream, the harmleſs finny*
*Prey,*
*Sportive, and fearleſs of th' alluring Bait,*
*With ſilent Motion cut the yeilding Flood,*

*And heedleſs glide along the ſhallow Shore,*
*Untaught by Guile to fear the barbed Hook,*
*Securely happy in their Element——*

*This Front, thus open to the fruitful Vale,*
*The Ends by* Woods *and* Gardens *circumſcrib'd,*
*Thro' which the Viſta's, or more private Walks,*
*Form'd by the skillful Artiſt in Deſign,*
*And well-diſpos'd more diſtant Views to take;*
*Or winding* Labyrinths, *or ſecret Paths,*
*Where ſcatter'd* Temples *ſtand obſcurely plac'd*
*Within the Limits of ſome* ſolemn *Grove,*
*Or* Seats *to terminate a ſhady Walk.*

*—— Here the ſoft Muſick of the feather'd Brood,*
*Whoſe* warbling *Sonnets* echo *thro' the Woods,*
*In Strains melodious chant from* Spray *to* Spray;
*Some* nicely *binding up the tender Roots*
*In circling Forms, to hold their feeble Young;*
*Others ſit ſilent, with uncommon Care,*
*To hatch the* ſhapeleſs Embryo *in the Shell;*
*Another's Care the callow Young to feed,*
*Or by Example lead them on the Wing,*
*Teach them thro'* tractleſs Air *to ſhape the Way,*
*And ſhun the Dangers common to them all.*

*—Here*

*——Here Nature likewiſe laviſhly ſhould reign,*
*Sport in the* Azure, *or the* verdant *Bloom*;
*Or blended with the* Roſe, *or* Tulip *gay,*
*Or more obſcure, within the Violet Bed,*
*Woſe Borders* Nature *variouſly adorns:*
*Or mark the* yellow Glebe, *or rip'ning Fruit,*
*The bluſhing* Peach, *or* Nectral *deeper dy'd.*

*——All theſe has Nature made for Uſe of Man,*
*His* Eye *to pleaſe, or nicely hit his Taſte;*
*To mingle Pleaſure with his common Cares,*
*And make the* Toil *of* Life *glide ſmoother on.*
*If* Providence *ſo* wiſely *has ordain'd*
*The humbler* Claſs *of Beings to preſerve,*
*To cheriſh all the* VEGETATIVE *Tribe,*
*And lead the* ANIMAL *by* Inſtinct *on,*
*And all to ſerve that* nobler *Being* MAN;
*What Pleaſures may from ſuch Retirement flow,*
*Where mingled Charms and Contemplation dwell?*

*Ev'n thoſe who're born to* GOVERN *Human kind,*
*Might here feel* Bliſs *to* captivate *the Mind.*

As ſome Walks would be more ſpacious, and *Viſta's* of large Extent, I would

would propoſe in ſome *Avenue* to place the other Deſign before us, as a little Retirement for Repaſt or Eaſe, ſo that from each Front in the *Portico's* mark'd A or B, a Shelter might be had, and the Proſpect not interrupted. The Deſign is the Proportion 4, 3, and 2; the Front 60 ft. the Depth 45 ft. and Height 30 ft. The *Portico* is circumſcrib'd by a *Circle* of 30 ft. Diameter; the remaining Parts on each ſide the Portico conſiſt of 15 ft. each, and are 30 ft. high, ſo that each of theſe becomes a double Square; the *Columns* and *Pillaſters* are two ft. Diameter, the Sub-plinth is one ft. Diameter, which continues round the Building; the Columns with their Baſe and Capitals are 10 Diameters high, the Entablature two Diameters, and the Balluſtrade one fifth of the height of the Column. The Fronts A and B are alike; the Height of the firſt Story is 12 ft. and the upper Rooms 10 ft; the Entrance is through the Portico to the Room mark'd C, which is a Cube of 30 ft. and to the Room D on the left, and F on the right of the Portico, mark'd A.

THE Room mark'd E, faceth a little Walk, which I propoſe ſituate South; the Portico A to the Weſt, and the other

Fig. 6

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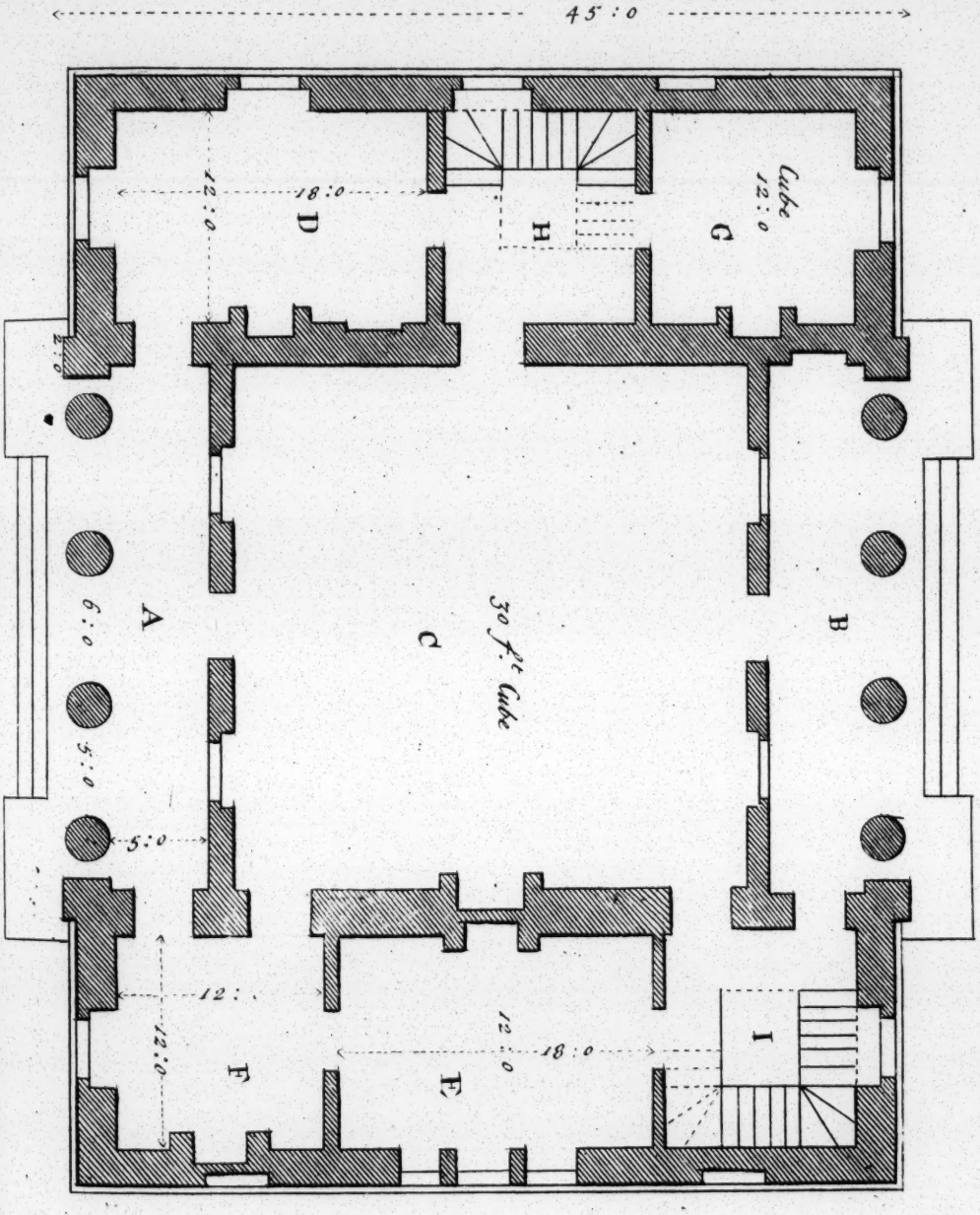
Proport. 4.3 & 2.




Robertus Morris inv: et delin.

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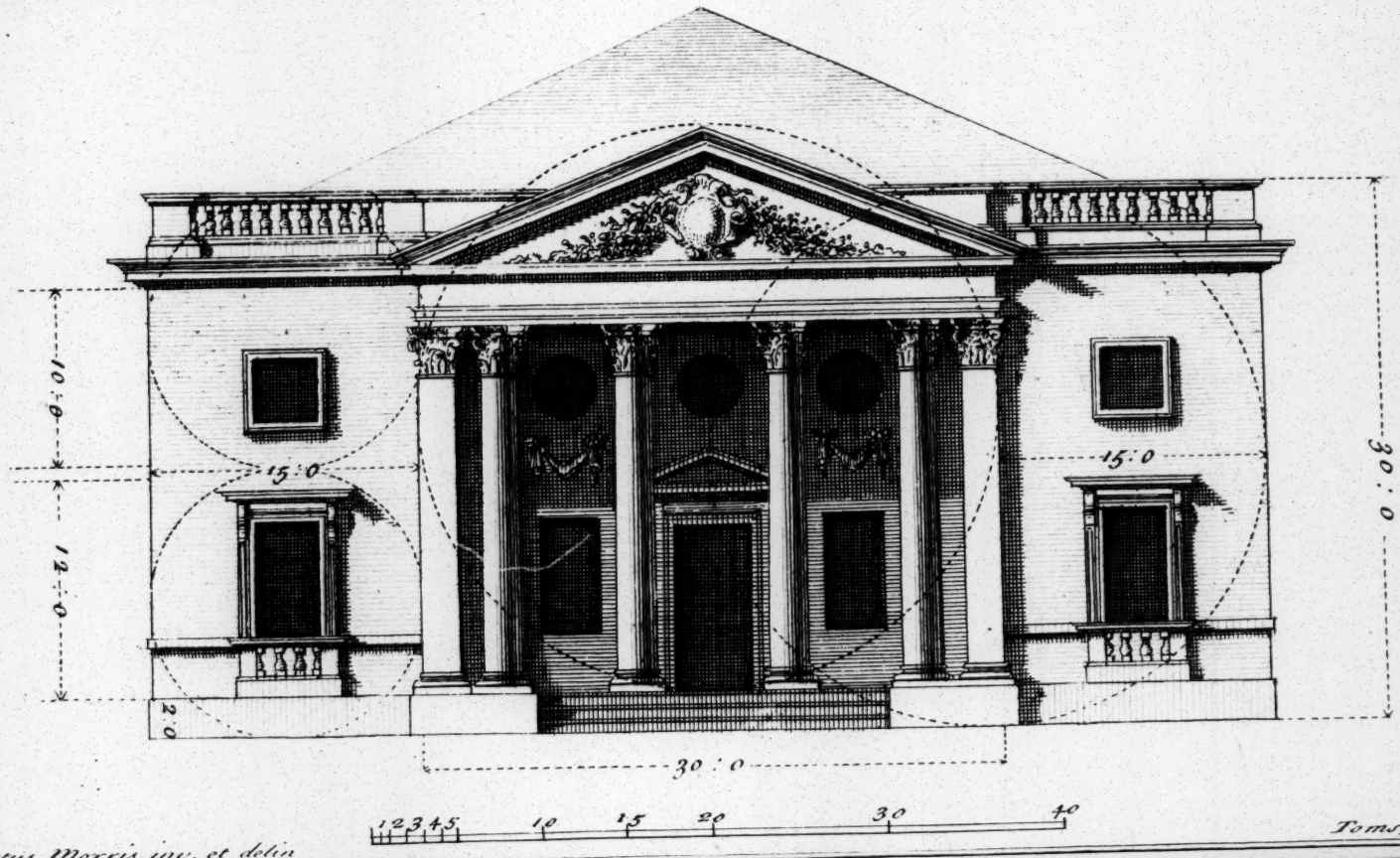
Fig. C

Proport. 4.3.& 2




Robertus Morris inv. et delin

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page. 209

Plate. 8.

other Portico to the Eaſt. From hence it may be obſerved, that if the Front of the Villa be a South Aſpect, this *Avenue* I propoſe at the Eaſt end of it, then the Portico A faceth the *Parterre* before the Houſe, which by giving that Walk an eaſy Deſcent to the *Parterre*, it would command

*—The more remoter Objects to its View:*
*Perhaps, the diſtant* Group *of woody Hills,*
*Or the more humble Verdure of the* Vale;
*The flow'ry Meadows, or the purling Stream,*
*And all the Beauties of a rural Scene.*

THE Room C, I propoſe to cove one fifth of its Height, then the circular Windows in the Portico come under the *Cornice*, which ſhould continue round the Room at the Foot of the Cove, and be of the *Corinthian* Order. The Rooms mark'd E and D are the Cube and half, and thoſe mark'd F and G Cubes of 12 ft. The two Staircaſes lead to the Attick Story, and the Top of the Building. The finiſhing of the internal Part I would propoſe to be in an elegant manner; the Rooms being regular, would admit of *Dreſs* and *Decoration* more advantageouſly than where that Niceneſs of *Symmetry* is not regarded by the Architect. The external Part I propoſe

poſe to be of Stone, and the covering of the *Roof* of ſuch Materials as would moſtly contribute to add Beauty to the Deſign. The Uſes of little *Fabricks* erected in the Gardens of ſome NOBLE *Patron* of Arts are many, as well as the additional *Beauty* it gives to a Spot of Ground diſpos'd in a *regular* and well compacted manner: where *Water* can be had eaſily, and by *Aqueducts* convey it from place to place, from one *Fountain* to another, and ſerve the Purpoſes which Gardens require for *Uſe* as well as *Beauty*, muſt render a Villa an endleſs *Delight* to the Inhabitants, a *Pleaſure* and *Felicity* which a contemplative Genius can be ſaid truly to poſſeſs.

TEMPLES, SEATS, GROTTO's, *&c.* the *Embelliſhment* and Decoration of *Gardens*, ſhould have a nice Affinity with NATURE.

*The ſilent* Groves *require a little Pile,*
*Not deck'd with Laviſhneſs, nor yet too grave,*
*The middle Path's the ſafeſt way to pleaſe.*
*Not ſo the* Op'ning *to ſome diſtant* View,
*The* Viſta, *or the* Pleaſure-Gardens *grace;*
*There let the Dreſs* Profuſeneſs *border on,*
*Be* wanton *like the Spot, with Flowers or Fruit,*

*To*

*To* fill *and* decorate *the proper Voids,*
*And* ſympathize *with* Nature *and the* Glebe.

*The murm'ring Streams, which* Grotto's
*moſtly grace,*
*The* Moſs, *the* Shells, *the* Sea's *productive Store,*
*The* calcin'd Maſs *in* rude *Variety,*
*Require a Sameneſs to th' external Part:*
*The* Dorick *Pillar's maſſy Strength ſupply,*
*Its well* robuſted *Form, with* Ruſticks *mixt,*
*Cut by the skilful* Artiſt *into Shape.*
*The* frozen Iſicles *reſembled, form,*
*The* Sea-green Weed, *the* Plain *or Scallop'd Shell.*

*—Thus ev'ry Spot a various Shape aſſumes,*
*To* garniſh *or* diverſify *the Scene.*
*The lively* THIS, *in* THAT *the ſolemn* grave,
*Not much unlike the various* Scenes *of Life:*
*The Gaiety of* Youth's *the lively Glebe,*
*The graver Spot's the* Verge *of Age and Death.*

*My Friends, — could* Cuſtom *be ſhook off,*
*that Yoke of Art,*
*Where blinded Fancy guides the ſickly* Eye,
Rules *and* directs *the vain, the weakly Mind,*
*And leads the wandring Thought from* Maze *to*
Maze;
*Could greater Genius's aſſert the* Right,
*The* Beauty, Uſe, Extent, *of* NATURE'S LAWS,

*Trace*

*Trace well the unerring* Rules *which ſhe directs,*
*And* glory *falſer* Cuſtom *to diſdain* ;

*Then might we hope the* myſtick Art *to find,*
*And* joy *in being* Patterns *to Mankind.*

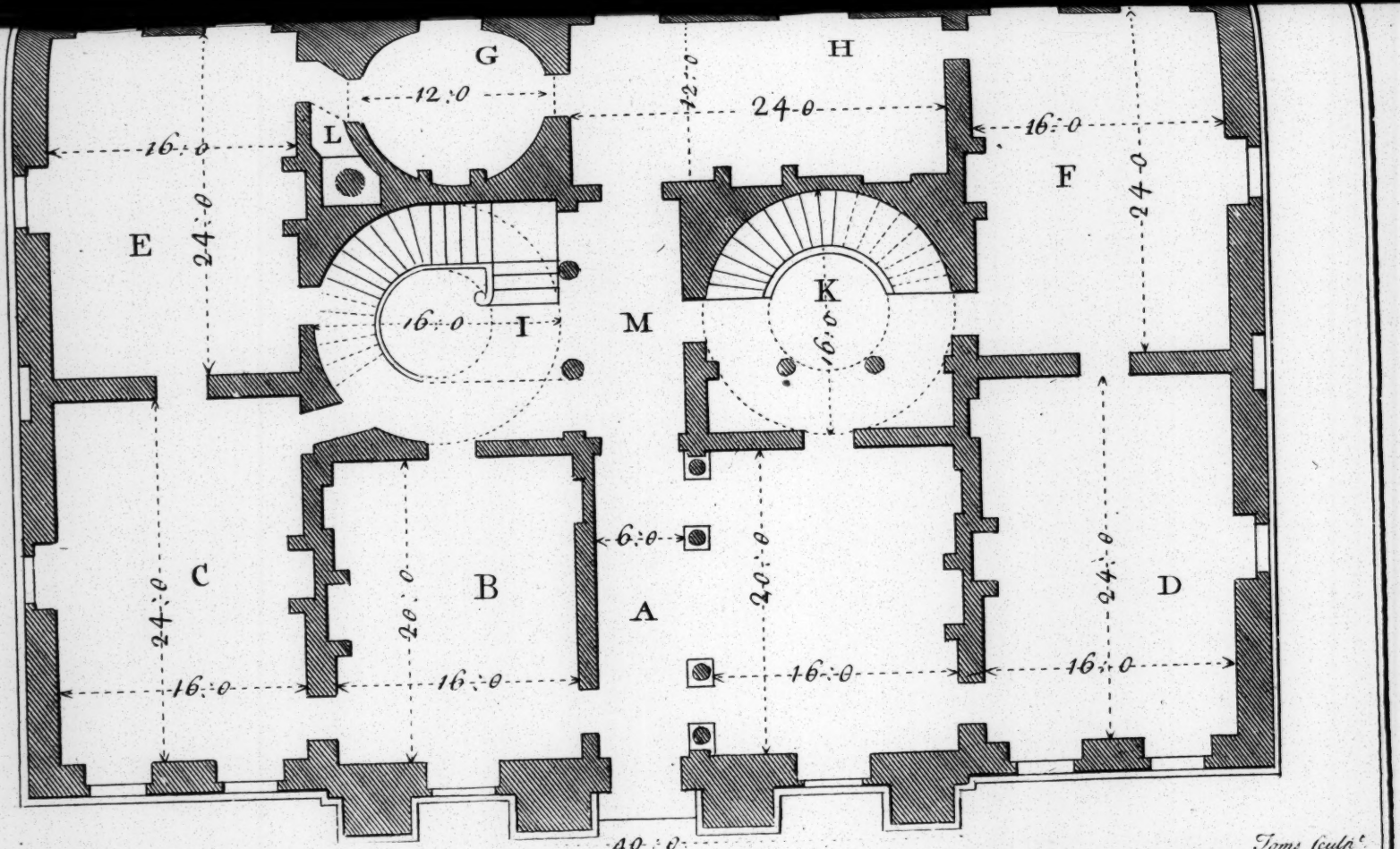
As I am convinced that ſome of YOU have well conſidered the Neceſſity of adhering to RULES; I am at the ſame time perſuaded, many who have deſpiſed them will find an unerring TRUTH diffus'd through all its *Glare* of Beauty, and will (I doubt not) be as ſtrenuous to aſſert the Pleaſures which are the Reſult of practiſing them, as I do, who am, with all due Reſpect,

GENTLEMEN,

*Yours*, &c.

Read to the Society,
Dec. 16, 1734.

LECTURE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Roberteus Morris inv.t et delin
Toms sculp.t

# LECTURE

## The FOURTEENTH.

MY Five preceding *Lectures* of this *Second Part*, have been on Examples of the *Proportions* which I have laid down in the Firſt; in this I have delineated a *Plan* and *Profile* of each. They conſiſt of the CUBE, page the 139; the CUBE and half, Page the 155; the DOUBLE CUBE, Page the 169; the Proportion 3, 2, and 1, Page the 188, the Proportion 4, 3, and 2, Page the 208. The Proportion 5, 4, and 3, is in the firſt Part, pag. 124. There remains now only the Example before us, which is Fig. I. which is the Proportion 6, 4, and 3, to compleat the Title I at firſt affixed to theſe Lectures, of which I have been ſo ſtrictly obſervant, that your *ſerious* peruſal of them will convince you what Care I have taken to preſerve the Rules I have all along *recommended* to you

you for your Choice in the Compoſition of *Deſigning*, whether acceptable to the World, I am uncertain. However it be, if there are no more Blemiſhes than the *Novelty* of thoſe Rules to prevent their progreſs, I have happily ſucceeded in the Task I had voluntarily undertaken for your Amuſement. SITUATION has likewiſe been conſider'd as a neceſſary Branch of Architecture, for the skilful Deſigner to appropriate thoſe Proportions to ſuitable and proper Uſes. The laſt Deſign was fitted to a Sempervernal Spot, *this* before us is more aptly decorated to ſuſtain the corroding Quality of the Elements. The Length of the Front is 80 ft. the Depth 53 ft. 4 Inches, and the Height 40 ft. equal to the Proportion 6, 4, and 3.

THE Length of the Front I have divided into four equal Parts; the Height into two of thoſe 4 Parts. The middle Part breaks forward to receive the Order above, and conſiſts of two of thoſe four Parts in Breadth, and being equal in Height, becomes a Square, which is repreſented by the *dotted Circle* that is inſcrib'd within the Square; and the two Sides, conſiſting of one of thoſe Parts in Breadth, and two in Height, forms each a double Square; thoſe are likewiſe

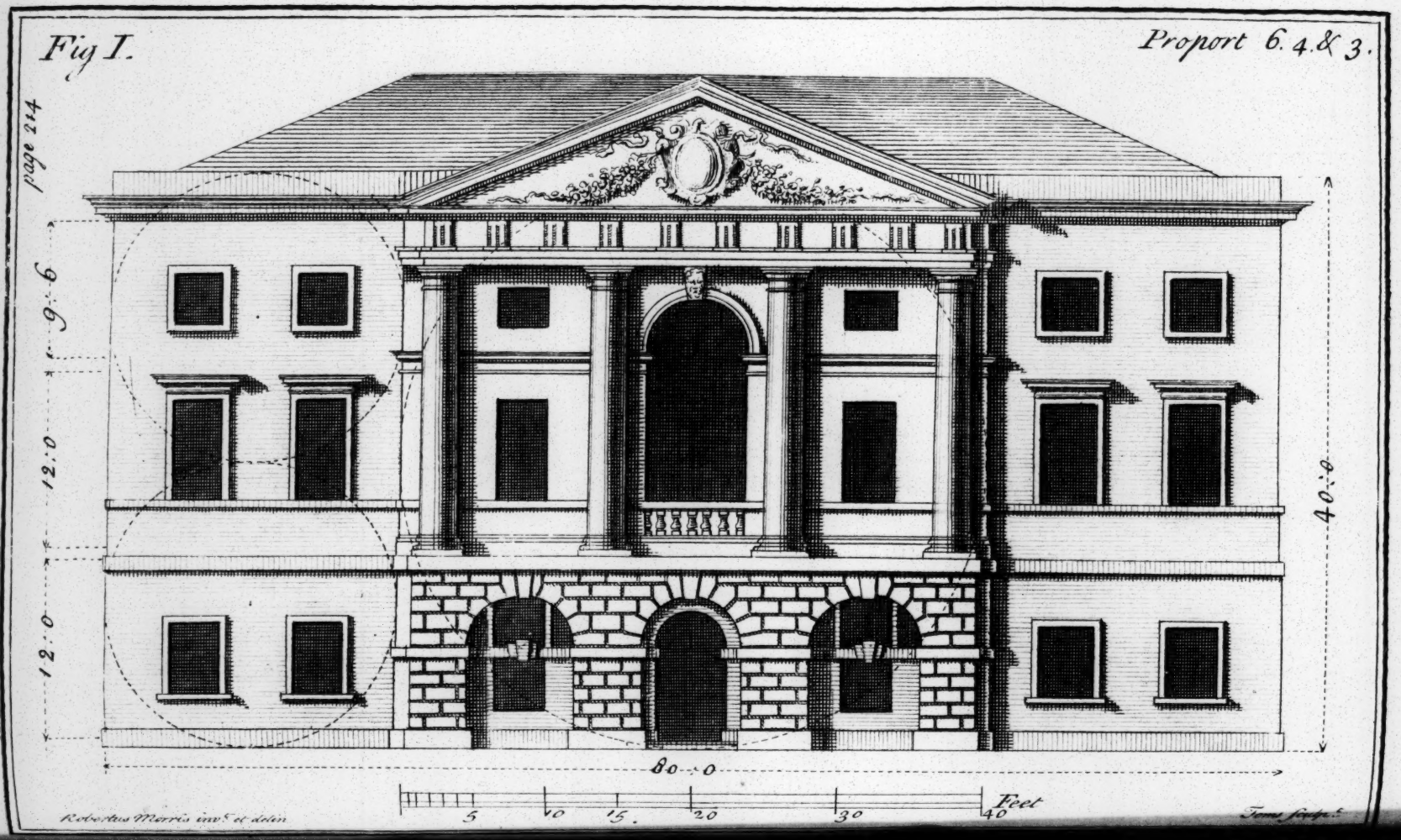
Fig I.
Proport 6. 4. & 3.
page 214
9. 6
12. 0
12. 0
40. 0
80. 0
5
10
15.
20
30
40
Feet
Robertus Morris inv.t et delin
Toms sculp.t

wiſe explain'd by the two inſcribed *Circles* on the Profile; the reſt of the Parts may be more particularly examin'd by the Scale thereto annexed. The Spot for Situation I propoſe ——

*By* Severn, Trent, *or* Thames's ouzy *Side*,
*Where gliding* Floods *in circling* Eddies *play*
*Thro' flow'ry* Meads, *whoſe verdant* Banks *enfold*
*The* Silver *Surface of the limpid Stream*;
*The* Artiſt THERE *the firm Foundation lays*,
Graces *and* decorates *the proper Parts*,
*And nicely* garniſheth *the opening* Voids:
*The* Ruſtick Center *riſeth to ſupport*
*The gayer Beauties of the* Dorian *Mode.*

*To mingle* ART *with* NATURE'S *ſolemn Form*,
*Not far remote a ſteepy* ROCK *ſhould riſe*,
*Plac'd in the Center of a* large Canal.
*Around its* Baſe *and craggy Sides ſhould grow*,
*In* wild Diſorder, *various* Ever-greens;
*Blended with theſe, beſpangled Shells ſhould ſhine*,
Reflecting RAYS *to chear the weaken'd Eye*,
*By* Beams alternate *from the fluid* Wave.

*By nicer* Art, *upon the Summit's Top*,
*A little* Ruſtick, well-proportion'd *Pile*,

*By painful Steps the Curious ſhould aſcend ;*
*Th' Approach leſs* ſteep, *leſs* craggy *than the*
*reſt.*
*Here, open to the Stream on ev'ry Side,*
*An* Engine's *Force ſhould raiſe the flowing*
*Wave,*
*And round the Pile in thouſand Caverns play ;*
*By ſecret Pipes, diffus'd from* Shell *to* Shell,
*A* RESERVOIR *collects them as they fall :*
*Thence, in one* Torrent, CATARACTS *deſcend*
*With rapid Force, rebounding as they run*
*From Cliff to Cliff, to the diſorder'd Stream ;*
*From thence—in* bubbling Murmurs *die away.*

BESIDES theſe Embelliſhments of *Art* to *Situation*, *Nature* might find many Beauties to *grace* the Spot ; ſome diſtant *Hills*, or *Woods* on riſing Grounds, or elſe a more open Proſpect to the contiguous Country. As Seats thus ſituate have the Advantage of being eaſily ſupplied with *Proviſion*, and rendred leſs Expenſive by the Reaſonableneſs of their Conveyance, with generally a clear temperate Air, provided the Building be a little from the *River*, and on a riſing Ground ; this, by a large Amphitheatre, and eaſy *Slopes* of continued Verdure to the Edge of the River, would

make

make it extreamly pleaſant for a Summer Retreat; for which purpoſe I would chooſe to have it as far from a *Town* as I could conveniently, or at leaſt from a *populous* one. Here might be enjoy'd all thoſe Pleaſures that *rural Retreats* can afford to the penſive ſtudious Mind; and few others can be ſaid truly to poſſeſs that inward Happineſs and Tranquillity.

THE Plan is of a Magnitude capacious for a middling Family's Reſidence, intending the *Offices* to lie on the back-part, and the common Entrance from thence to be at the Room marked H; the principal Entrance being deſign'd to be at the Garden Front, at the Room marked A. I have propoſed the Height of the Ground and Chamber-Stories each to be 12 ft. therefore, by dividing the Hall, or Entrance A, by a Screen of Columns, it is form'd into the Proportion of 5, 4, and 3, being 20 ft. long, 16 ft. broad, and 12 ft. high. The Room marked B is likewiſe the ſame Proportion. The Rooms marked C, D, E, F, are the Proportion 6, 4, and 3, the ſame as the external Part of the Building; the Length 24 feet, Breadth 16 feet, and Height 12 feet.

THE Room marked G, is a Circle 12 feet Diameter, and its Height 12 feet. And the Room marked H is a double Cube, being 24 ft. long, 12 ft. wide, and 12 ft. high; through which from the back Front to the Paſſage M, leads to two Stair-caſes which lie contiguous to each Apartment, and are 16 feet Diameter; they are ſeparated below by a Screen of *Columns* to that mark'd I, and by a Wall to that mark'd K, which I propoſe for common Uſe. On the Chamber Floor the Plan is continued after the ſame manner, the Stairs being open to a Gallery as a Communication to the Apartments and Back-ſtairs; they may finiſh in an *Octagon*, or *Circle*, and be illuminated at the Top by an *octangular* or circular Sky-light; the Stairs being with an open Newel 7 ft. 6 Inches in the Clear, for the more advantageous Reception of Light.

THE Chamber-floor ſhould be the *Principal*; and over the Rooms mark'd A, B, I propoſe to diſcontinue the Wall, and make one Room the Length of the Break, which is 40 ft. long; and by continuing it through the *Attick* Story, it will be 20 ft. high. The Wall between

tween that and the Stair-caſes is to go through the *Attick* Story; ſo that Room will be, as below, 20 feet wide, which makes it a Double Cube, having no Room over it. In the *Attick* Story, over the Croſs-walls of the four principal Rooms, might Alcoves be made to each Room for the placing Beds, and a Communication from the Stair-caſes; and if required, on the Side oppoſite the Entrance, a private Way might be made to all the other Apartments, without paſſing the Stair-caſes, and they have a Paſſage each by a Door-way to the Stairs. On the Ground-floor a Situation like this might make the Place mark'd L, always free from being offenſive to the Houſe, if converted to a Water-cloſet by *Vents*, &c. convey'd in the Spandrils of the Stair-caſe.

THE Building I propoſe all of Stone; at leaſt, all the *Ruſticks*, *Columns*, *Entablature*, Strings, Dreſs, and other Ornaments, and the Parts to conſiſt of few Members, the fewer are leſs liable to Injuries, which Caſualty or Time may produce; the more plain and ſimple they are, beſt ſuit the *Dorick Order*: There is ſomething *grave* and *ſolemn* in this Order, with a *majeſtick maſculine*

Aſpect, that renders it pleaſing and awful. I have choſe to omit Dreſs to the middle Part, to give the Columns a bolder RELIEVO, and to preſerve that Aſſemblage of *Dreſs* and *Proportion* which grace the Deſign.

I HAVE now by EXAMPLES ſhewn, that PROPORTION is abſolutely neceſſary in the performance of every Deſign, and Beauty is founded on it, and both are dependent upon the unerring Laws of Nature. *Dreſs* and *Decoration* are the next *Eſſentials* to HARMONY, and they are dependent upon *Situation*, and the joint *Union* and Concordance of the WHOLE aſſembled together *artfully*, is the Care of the judicious ARCHITECT: His proper Choice and juſt *Compoſure* makes every Deſign pleaſing to the Eye; and if the *Energy* of *Deſcription*, join'd with thoſe little Buildings in *Miniature*, are capable of giving you a juſt Idea of what Importance this Law of Nature, PROPORTION, is of, to grace and beautify the different Scenes of Situation, I imagine I have NOBLY aim'd: There the utmoſt of my Wiſhes extend, to do ſomething, that may not only be thought worthy notice, but *likewiſe* endeavouring to render thoſe few and SECRET

RULES,

RULES, which were the Care of the Ancients to preſerve, even now practicable, and worthy Imitation.

FROM this manner of Deſigning flow all the Beauties of *Architecture*. The *Modus* may be ſhifted, extended, varied, decorated, diſpoſed, and *methodically* ranged into any *Form*. Theſe Proportions may be embelliſh'd, garniſh'd, and beautified with Enrichments to *Profuſeneſs*, or more diſcreetly tranſpoſed by Rules, juſt as the Taſte and Genius of the Architect is directed; all ariſing from that one unerring Rule PROPORTION. The fine *Features*, the well-turn'd Arm *alone*, did not compoſe the fine VENUS; it was the joint Concurrence of the ſeparate Parts, whoſe juſt PROPORTIONS finiſh'd the *inimitable* Piece. ——

PROPORTION! *when I name that* pleaſing *Word*,
*In ſilent contemplative Raptures loſt*,
*All* NATURE *ſeems to ſtart, and ſay*, 'Tis here.
*The humbleſt* Shrub *our Admiration craves*,
*Its Form and Growth* proportion'd *to its Strength*.
*Th'aſpiring* CEDAR, *or the ſturdy* OAK,
*By juſt* Proportions *riſing in their Growth*,
*Held by* proportion'd *Fibres in the Earth*,
*To* bind, ſuſtain, *and* nouriſh *as they ſhoot*.

*The*

*The crawling Ant's* proportion'd *to its Uſe;*
*The Legs and Parts are fitted to ſuſtain,*
*Direct, and guide it, when it ſeeks for Food,*
*And Power* proportion'd *to convey it home.*
*The* Dog, *the* Horſe, *the* Elephant, *have all*
*Their Parts* proportion'd, *each to proper Uſe:*
*The* finny Element, *the* feather'd Brood,
*In thouſand diff'rent* Forms *and* Shapes *appear*
PROPORTION'D, *as their diff'rent Magnitudes*
*For Uſe, or diff'rent Nutriment, as each*
*Provide, receive, or well* digeſt *their Food.*

*Laſt made in the Creation,* finiſh'd Piece!
*That juſt* proportion'd, NOBLE *Being,* MAN!
*How apt each Part is fitted to its End,*
*All nicely ſerving each to proper Uſe,*
*In* beauteous Form, *and in* PROPORTION *juſt!*

*Mark how the* Orbits, *equal pois'd above,*
*In juſt* PROPORTION *ſtarted at a Word,*
*Keep ſtill their Courſe in their* alloted *Sphere,*
*Nor fly* diverging *from their proper Orbs,*
*But ſwiftly move in their amazing Paths,*
*By Powers attractive or expulſive held,*
Self-balanc'd by PROPORTION'D *Magnitudes,*
(TREMENDOUS THOUGHT!) *their long eter-*
*nal Round.*

*The*

*The* ancient Grecian DEITIES *derive*
*From* human *Paſſions all their boaſted Fame.*
*From Strength* (Vain Power!) *that Hero*
MARS *was nam'd*;
*And* Beauty, Venus's *Deity proclaim'd*;
*Yet* Strength *and* Beauty *fade and die away,*
*While* JUST PROPORTION never *can decay.*
THIS greater Power *will* endleſs Ages *run,*
*For ever* blooming, *and for ever* young.

GENTLEMEN, As the Subject of theſe *Lectures* have been a *Deſcription* and *Recommendation* of *Rules* to be applied to the Practice of Architecture, and that all *Rules* are founded on *natural* and *harmonick* Principles, PROPORTION has been that *one* neceſſary Branch on which thoſe Rules are eſtabliſhed; and what I have ſaid already on that Head, as an Inducement to your acceptance for practiſe, is ſufficient.

SITUATION, however *fictitious* or *romantick* I may have deſcribed it, falls immediately among the *firſt Claſs* of the *innocent* and *felicitous* Enjoyments of human Life: What a vaſt Inſight is it capable of giving to a ſpeculative Mind, in the *Contrivance* and *Wiſdom*

of PROVIDENCE! What innumerable Subjects for Meditation, are different Scenes capable of furniſhing the Imagination with! *Compaſſion* and *Humanity* are rais'd by the Calmneſs and Tranquillity of the Spot; and the more turbulent Paſſions of the Soul, which the Rigours of the *Elements excite*, are ſoftned into a Serenity inexpreſſible.

ARCHITECTURE is that *great extenſive* Art that is capable of furniſhing the Mind with a multitude of pleaſing *Themes*: It is not confin'd in a narrow Orb, nor limited to one ſpot of the Earth; the *frigid* or *torrid Zone* may have the ſame *general Rules* appropriated to each; the Glebe in the greateſt *Profuſion* and *Luxuriancy*, in its full *Verdure* and *Fragrancy*, has ſet Limits to the Fancy of the Architect, as well as the moſt wild and irregular; the wanton Streams, which form themſelves into a thouſand little Meanders, have the ſame Proportions to direct the *Architect* in his choice of Deſign, as the *diſorder'd* Borders of the Ocean, or near the *Rocks* and *Precipices* of hideous unpaſſable Cliffs.

THE

THE few who have treated on this Subject have wholly conceal'd this Branch of the *Art*, *Situation*, how to apply, decorate, or proportion the Deſign; their Aim has been more to perplex the Underſtanding of the Reader with difficult and intricate Rules for the far leſs important parts of Architecture, by *different Diviſions* of Parts and *Members* of no Signification in the *grand Branch* of that Art, DESIGNING; ſo that the *great* and *valuable* Parts of it are neglected to be ſearch'd into, and by ſuch *Intricacies* they meet with in the Entrance, are hinder'd in the further purſuit of their Studies.

I HAVE now gone through ſuch Remarks and Obſervations as I thought might be uſeful in the Courſe of theſe *Lectures*, omitting nothing which might be conducive to the Inſtruction of others, as well as the *Revival* of an *Art*, the *Name* only much the preſent Eſteem of the Age. I ſhall therefore conclude with an Obſervation I have met with to this Purpoſe. The Author tells you, "the "*Egyptians* in their *Hieroglyphicks*, ex- "preſs'd a Man that confin'd his Know- "ledge or Diſcoveries altogether *with-*

" *in* himſelf, by the Figure of a *Dark-*
" *Lanthorn* encloſed round, which, tho'
" *illuminated* within, afforded no Ad-
" vantage of *Light* to thoſe about it."
For my part, as I ſhall communicate to the *Publick* whatever Diſcoveries I may *hereafter* further happen to make, I ſhould much rather be compar'd to an ordinary *Lamp*, that *waſtes* and *conſumes* itſelf for every Paſſenger's Uſe. I remain in the mean time, with due Reſpect,

GENTLEMEN,

*Your humble Servant*, &c.

*Read to the Society*
Jan. 13. 1734,5.

*FINIS.*